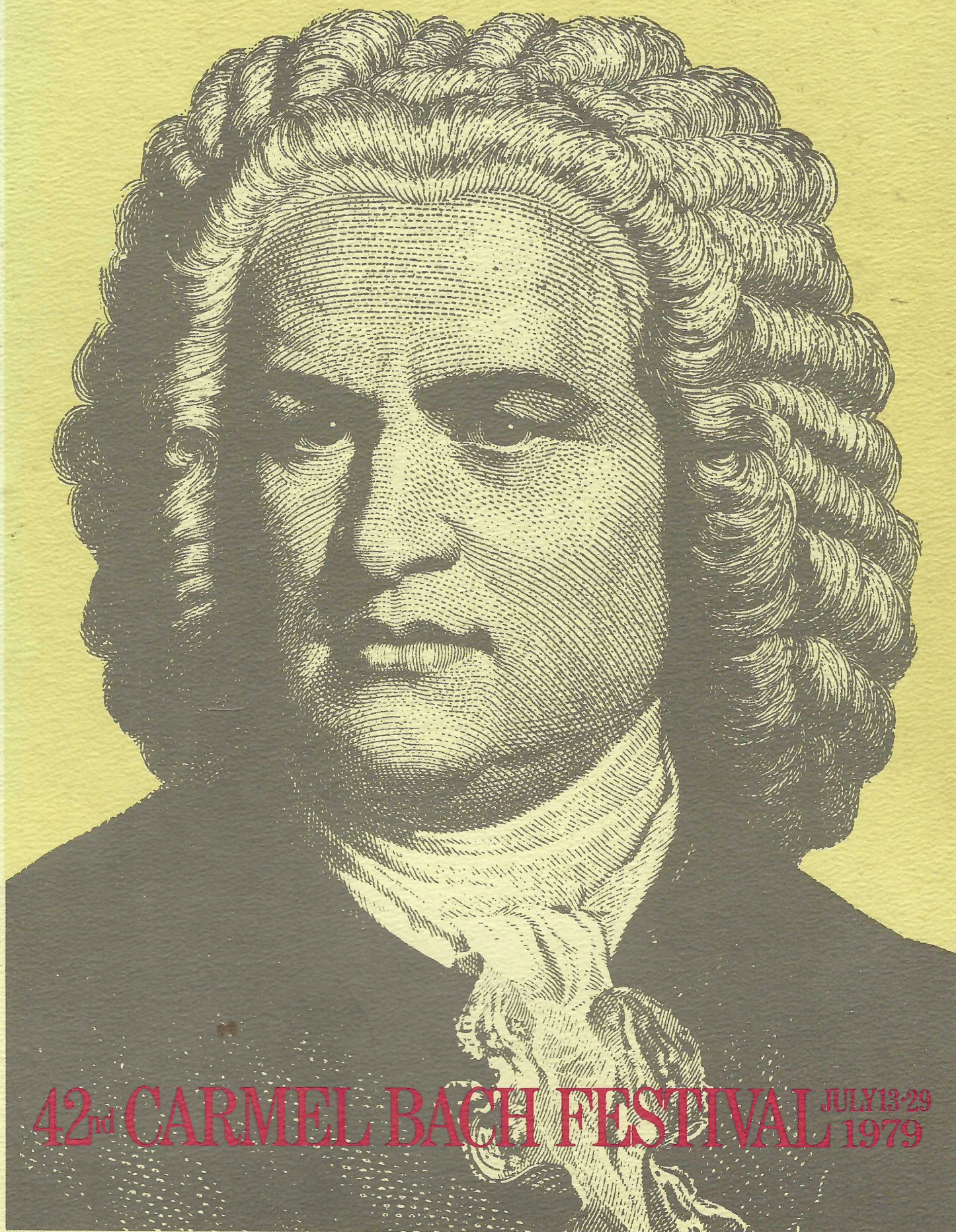
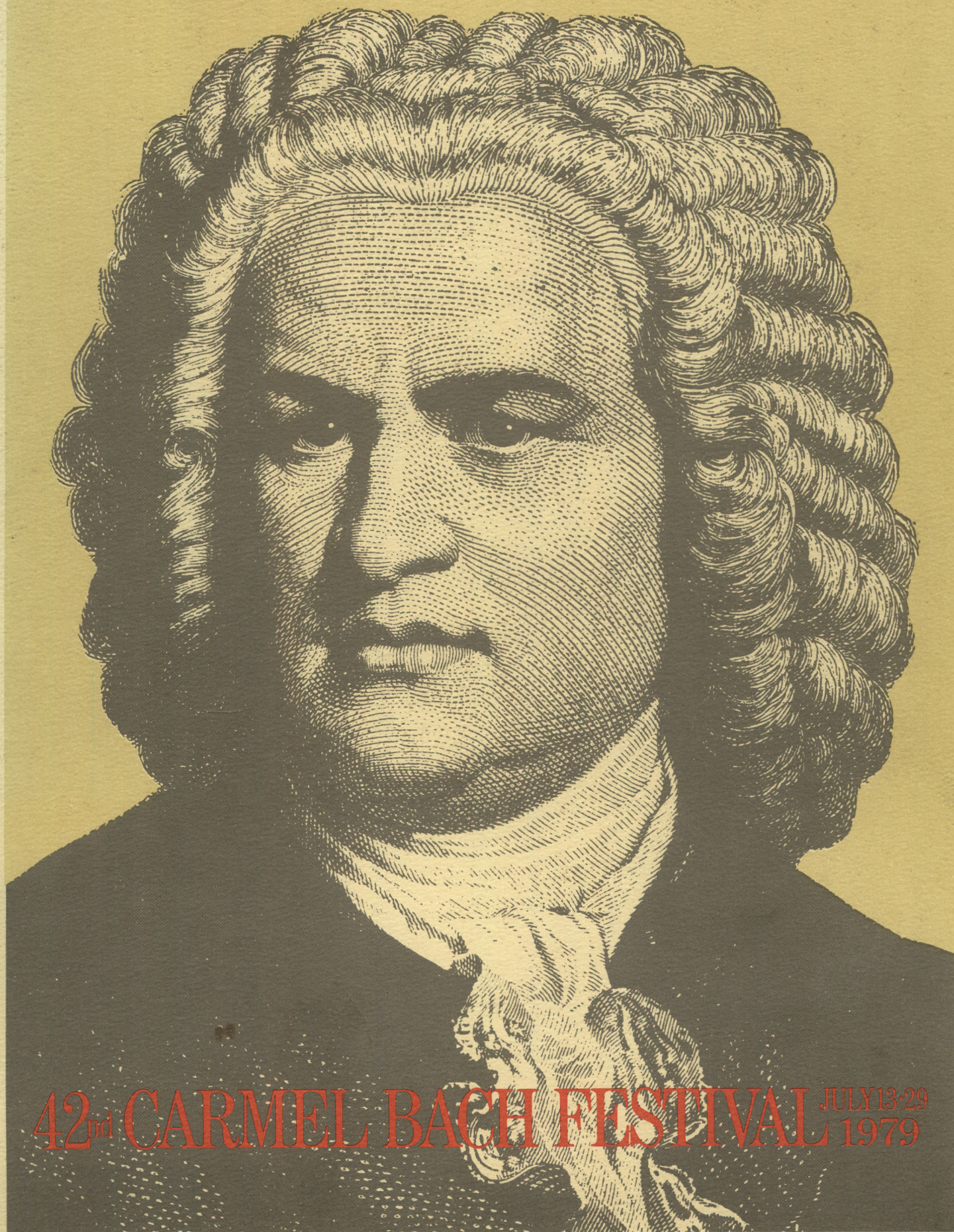


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42nd CARMEL BACH FESTIVAL JULY 13-29
1979

Block



42nd CARMEL BACH FESTIVAL JULY 13-29
1979



CARMEL BACH FESTIVAL

Founded in 1935 by Dene Denny
and Hazel Watrous

SANDOR SALGO

Music Director and Conductor

PLEASE NOTE

No photography or recording permitted

NO SMOKING

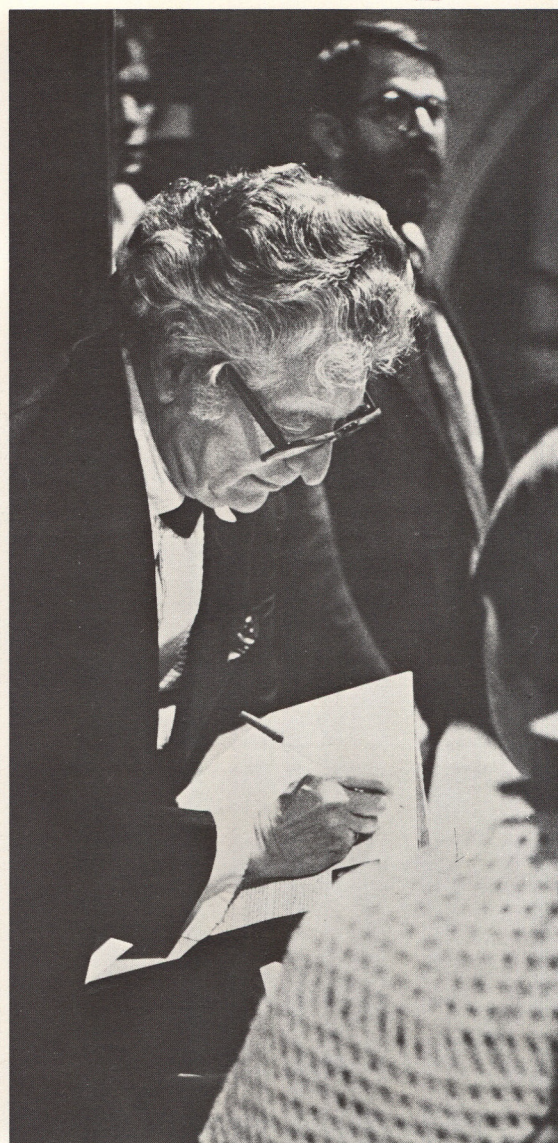
shall be permitted
within any part of Sunset Center Theatre,
including stage, backstage and foyer
By order, City of Carmel-by-the-Sea

LATECOMERS

will not be seated while the
performance is in progress

CARMEL BACH FESTIVAL

P.O. BOX 575
CARMEL, CA 93921
624-1521



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SANDOR SALGO

Music Director & Conductor

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. In the recent words of San Francisco Bay Area critics, Mr. Salgo is a "deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to," "scholarly insight and magnificent skill."

Born in Hungary, Mr. Salgo tempers "native Magyar romanticism with sound common sense." Baroque, Romantic and contemporary composers receive, in the voice of another critic, "stylistic purity and emotional commitment under Salgo's baton." He began his training as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

Maestro Salgo is music director and conductor of the Marin Symphony and the Music at the Vineyards series in Saratoga, California. The Maestro has conducted extensively in Europe, including several times at the Deutsche Staatsoper in Berlin. His last tour in September 1978 included two Mozart operas in Berlin, recording for the Radio Freie Sender in West Berlin and touring with the Weimar Kammerorchester. It was with this latter group that he performed concerts in Leipzig in the famed Rathaus where Bach signed the historic contract with the city council of Leipzig.



Photograph by Rosario Mazzeo

Mr. Salgo received the Lloyd W. Dinkelspiel Award for "outstanding service to undergraduate education" at Stanford University, where in addition to his being Professor of Music, he was Music Director of the Stanford Opera Theater and Stanford Symphony Orchestra. Most recently he received the Norman Fromm Citation from the College of Notre Dame in Belmont for contributing "significantly to the musical life of the San Francisco Bay Area."

The warmth and humanity of his approach to the literature of the Baroque era has inspired one critic to state: "Again and again, the genius of Bach finds its proper instrument in Salgo." Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 24 seasons with the Carmel Bach Festival.

FROM RECENT REVIEWS:

"an . . . ovation for Salgo for his musicianship, keen knowledge of the style and good taste." *San Francisco Chronicle*

"You will not hear a better 'Fidelio' anywhere from anyone — not even at Salzburg." *San Francisco Chronicle*

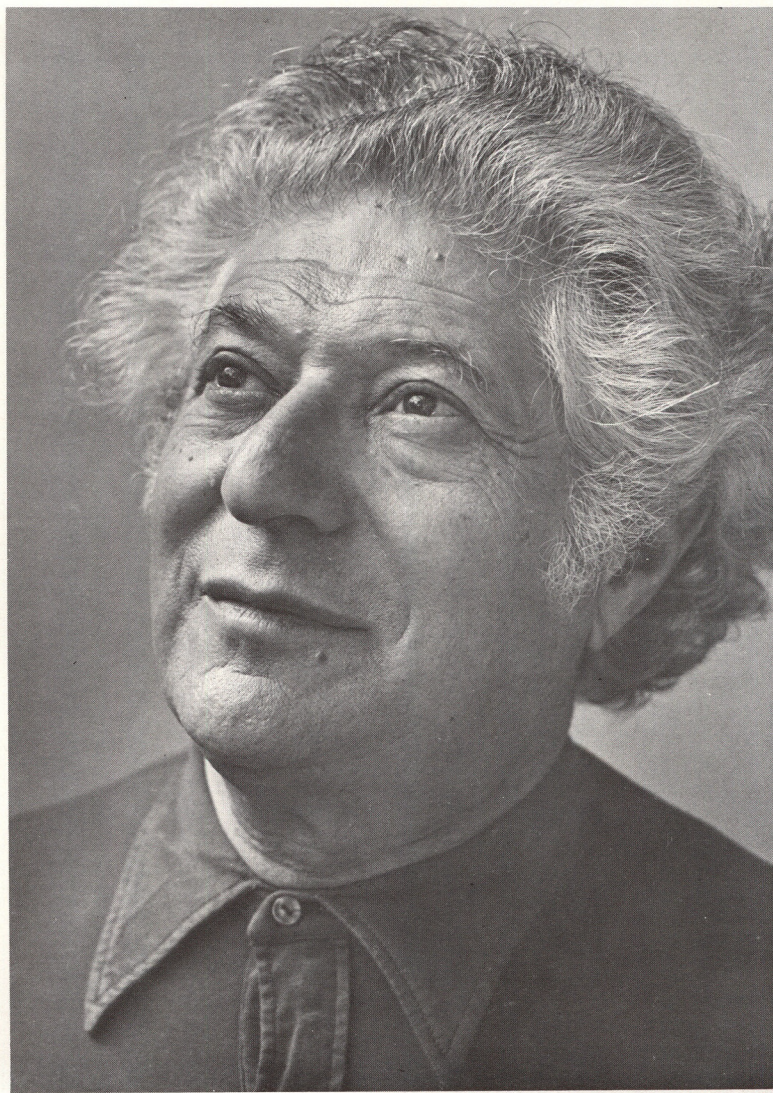
"At the center of all of these forces was, of course, Salgo, creating what must surely be one of the memorable and authoritative events in Carmel Bach history." *San Francisco Chronicle*

"Conductor Sandor Salgo achieved heights of ecstatic tenderness that almost deposited festival listeners in another world." *San Francisco Examiner*

"For twenty-five years I have admired Mr. Salgo's remarkable musicality, his eminent gifts as a conductor and all his artistic activities." *Darius Milhaud*

"Mr. Salgo directed the U.S. premiere of my Fifth Symphony, and conducted my Third Symphony in London with the Royal Philharmonic. I was present at both performances, and am grateful to Mr. Salgo for his superb performances of two very difficult scores." *Humphrey Searle*

"Mit grossem Erfolg dirigierte Sandor Salgo . . . (U.S.A.), in der Deutschen Staatsoper Berlin Mozarts "Zauberflöte" und Beethovens "Fidelio." Der Gast, Dirigent des Marin-Sinfonieorchesters und Leiter der seit etwa vierzig Jahren stattfindenden Bachfeste in Carmel an der kalifornischen Küste, weilte auf Einladung der Neuen Bachgesellschaft in der DDR." *Musik und Gesellschaft*



Photograph by Rosario Mazzeo

IT ALL STARTED FORTY-SEVEN YEARS AGO

By Joy E. Belden

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Management, arranged with Susie Pipes, organizer of the Nea-Kah-Nie String Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how this grew!

One performance was to present three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open weekly rehearsals to season subscribers. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that the audience contained a nucleus of "participating" listeners who were familiar with each work performed. A rare rapport grew up between musicians and audiences which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group into the fifty-piece Monterey Peninsula Orchestra which was augmented (thanks to cordial relations with the Musicians Union) by a few professionals from the San Francisco Symphony. A fifty-voice chorale under the direction of Miss Denny herself was also formed and made possible the presentation of many larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town

of Carmel itself. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops and to enjoy Carmel's excellent restaurants.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in



Founders of the Carmel Bach Festival: Dene Denny

San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.

In 1953 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest-conducted

by Gastone Usigli in Carmel Mission Basilica, built in 1771, only twenty-one years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist. In 1973 he retired as general coordinator of the Festival but has been its Southern California representative as well as consultant and program editor.

1942: A three year hiatus occurred during World War II.

A MESSAGE FROM THE PRESIDENT



*Ruth P.
Fenton*

Our Dear Bach Festival Friends:

It is with a great deal of pleasure that I again communicate with you in reference to a festival which had its beginning almost five decades ago.

None of us doubt the beauty, the depth and the significance of Baroque music. Our society is the better for it. Since 1956 we have been honored to have as our music director and conductor one of the acclaimed maestros of this generation, Sandor Salgo. Consequently, this next year, 1980, will mark the Maestro's twenty-fifth year as our conductor and inspiration. These have been great years of accomplishment.

However, as president of this festival I would be less than honest with you if I did not confide in you facts regarding the difficulty with the continued existence of this world renowned musical and spiritual event. I believe it is all the more appropriate that we begin to face the financial pinch which is reflected in the Festival's operations. Inflation and spiraling costs in reference to travel and housing accommodations for our performers and musicians — who actually come for expenses only — make it necessary that the Festival establish a Fund in order to meet our financial needs. There is also a challenge grant of \$50,000 which is still before us. Therefore, I know that you are desirous that we match this grant in order to take care of our financial responsibilities.

I do not necessarily enjoy having to talk with you about money; but our financial needs are real and the Bach Festival under the leadership of the Maestro may not continue to survive even though every performance is completely sold out. Your gift is needed and while it is tax deductible you also have the satisfaction of knowing you are a part of the continued growth and success of the Carmel Bach Festival.



eft and Hazel Watrous.

1956: Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961: The Festival was extended to ten days.

1973: To satisfy an increasing demand for seats, the Festival was extended to two weeks.

1979: Again, to satisfy demand for seats and to further support the Festival financially, the Festival has been expanded to include a third full weekend.

As Festival audiences turn to this year's program they will find an even richer tradition in the making. So history pauses for a moment to honor the past, enjoy the present and look toward the promise of the future.

OFFICERS & COMMITTEES

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First Vice President
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Secretary
DANIEL L. GORNEL, M.D.
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MRS. JAY CHAPPELL
TED DUREIN
MAST WOLFSON, M.D.

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DR. & MRS. ROBERT L. BLACK
ROBERT MORRIS
BERNARD VAN HORNE
JOHN H. PRATT
MERRITT WEBER
BRIGITTA WRAY
JO CHILDERS



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Miss Helen Belford
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Mrs. James Borovilos
Ms. Diane Bower
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Mr. & Mrs. Don Criley
Mrs. Naomi Cooley
Joyce Dahl
Mrs. Ralph K. Davies
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Walter A. de Martini
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Dr. & Mrs. A. S. Harris
Mr. & Mrs. Robert W. Heinzman
The Rev. David Hill
Mrs. Henry Hill
Asley Hougen
G. E. Jacobsen
Mrs. Leslie M. Johnson
Mrs. C. Barton Jones
Miss Lois Jones
Mrs. Raymond Kelly
Mrs. Raymond Kendall
Lynnie Kramer
Mr. Joseph Lawrence
Mrs. Welton Lee
Mrs. Walter Lehmann
Mary Loeffelholz
Dr. & Mrs. Harry R. Lusignan
Miss Angie Machado
Msgr. Edward MacMahon
Peggy Maillard
Sam Minsky
Mrs. James W. Moore
Robert H. Morris
Robert H. Morris
Dr. & Mrs. Seeley Mudd
Emile Norman
Mrs. Charles H. Page
Mrs. Norman Parker
Mrs. Jack Phillips
Mr. & Mrs. Delos Ransome
Mrs. Amy May Rose
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Robert L. Scripture
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Raymond M. Smith
Mrs. George Solak
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Fred Terman Jr.
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Mrs. F. John Ward
Mr. & Mrs. William L. Wasley
Mrs. Ruth Watson
Mr. & Mrs. Eben Whittlesey
Mary C. Wiltse
Mrs. Elizabeth J. Winters
Mr. & Mrs. Thomas Work
Mrs. Paul Woudenberg

CONDUCTOR, ORCHESTRA CHORUS & CHORAL

CONDUCTOR

Sandor Salgo

ORCHESTRA

VIOLIN

Rosemary Waller,
Concertmaster
Mark Volkert,
Assistant Concertmaster
Mayumi Ohira,
3rd Chair, Violin I
Mutsuko Cooper,
Principal, Violin II

Jeremy Constant
Peter Frajola
Sara Goff
Jeffrey Kob
Rennie Wong Lindley
Frankay V. Oleson
Donna Lee Salarpi
Julianne Schreiner
Marilyn Robinson Sevilla
Dan Smiley
Stephanie Sirgo

VIOLA

Thomas Hall, *Principal*
Miriam Dye
Paul Frankenfeld
Roland Kato
Fidel Sevilla *Orchestra*
Coordinator
Ruth Sudmeier

VIOLA D'AMORE

Ruth Sudmeier
Roland Kato

CELLO

Douglas Ischar, *Principal*
Mary Commanday
Jan Volkert
Monica Maguire
Robert Blue

CONTRABASS

Richard T. Andrews,
Principal
Shinji Eshima

FLUTE

Donald Peck, *Principal*
Janet Ferguson
Susanna Watling

CLARINET

Arthur Austin, *Principal*
Richard Dasher



OBOE, OBOE D'AMORE

Raymond Dusté, *Principal*
Jean Stevens
Donald Leake

BASSOON

Susan Willoughby, *Principal*
David Sullivan

FRENCH HORN

Carlberg Jones, *Principal*
Katie Dennis

TRUMPET

Edward Haug, *Principal*
Charles Daval,
Assistant Principal
Charles R. Bubb, Jr.
Carole Klein

TROMBONE

Will Sudmeier, *Principal*
Donald W. Benham
Billy E. Robinson
Jack R. Bayes

TIMPANI

Lynn Dowdey

HARPSICHORD

Bruce Lamott
Madeline Ingram

ORGAN

Kenneth Ahrens

CELESTA

Ralph Linsley



TENOR

David Cosby
Tom Larson
Patrick Lynch

BASS

G. E. Jacobsen
Dennis Kern
Richard Sheere

CHORALE

SOPRANO

Peggy Keller
Darlene Lawrence,
Chorale Coordinator
Denell Meyer
Caterina Micieli
Mary-Esther Nicóla
Margot Power
Nancy Wait
Katy Wolff
Carol Menke
Dawn Rykert
Rebecca Taylor

ALTO

Anne Clothier
Debbie Cree
Glenna DeWeese
Martha Jane Howe
Lou Robbins
Catherine Stoltz
Diane Thomas

CHORUS

SOPRANO

Linda Lancaster
Jean Laurits
Dottie Roberson
Rosemary Rogers
Susan Rose
Sarah Sheere
Laura Vincent
Christine Wait
Debora Wait
Brigitta Wray

ALTO

Brenda Almeida
Jo Childers
Patricia Griffith
Agneta Lenberg
Connie Serriere
Carol Starks

TENOR

William Davis
Robert Faris
Joseph Golightly
James Hull
Donald Martin
Dale Richard
James Sterrett-Bryant
Gregory Wait
Michael Wait

BASS

Robert Bernard
Herbert Cabral
Alexander Holodiloff
Bruce Grimes
Michael Lancaster
Robert Lopez
Andrew Wentzel
Richard Wagner

FESTIVAL STAFF

Priscilla Salgo

Director, Festival Chorale

Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This year marks her 21st as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 35-member group begins rehearsing in the spring, following special auditions.

In addition to directing the Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the Festival four clinicians, usually members of the Chorale, under Mrs. Salgo's supervision instruct a group of young people aged 15 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the workshop's conclusion.

Mrs. Salgo received her bachelor's and master's degrees in music from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

Mr. and Mrs. Salgo make their home on the campus of Stanford University, where their daughter Deborah is at present a graduate student. During the academic year Mrs. Salgo is Choir Director of the Sunnyvale Presbyterian Church.

Kenneth Ahrens

Coordinator, Assistant Choral Director

For the past 16 years organist Kenneth Ahrens has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. He received his Bachelor of Music degree from Valparaiso University after studying with Heinrich Fleischer, and earned his M.M. in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and served as assistant organist. A Monterey Peninsula resident, Mr. Ahrens is director of the Monterey Peninsula Community School of Music. He heads the music department at Santa Catalina School and is organist at Sunnyvale Presbyterian Church.

Rosemary Waller

Concertmaster

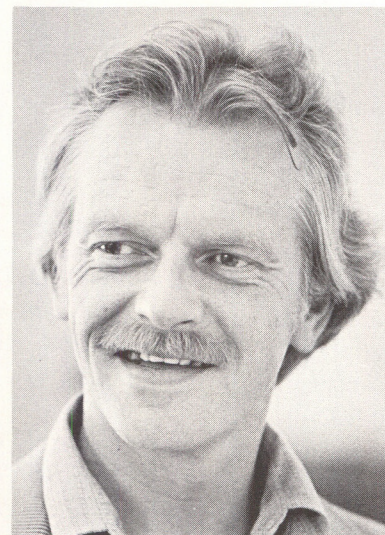
Rosemary Waller returns this year for her 16th season as concertmaster of the Festival Orchestra. Holder of bachelor's and master's degrees in music from the University of Southern California, she first appeared here in 1950. She is a six-time winner of the Coleman Chamber Music Contest and was the recipient of a Fulbright Scholarship, under which

she studied at the Paris Conservatory of Music from 1954 to 1956. Upon returning to this country she joined the National Symphony Orchestra in Washington, D.C. In 1960 she was invited to join the Cincinnati Symphony, where for the past eight years, she has served as principal second violinist.

Ralph Linsley

Assistant to Maestro Salgo

From the time when he joined the Festival Orchestra in 1936 as pianist, harpsichordist and continuo player until his "retirement" in 1973 as general coordinator, Ralph Linsley served each succeeding conductor and chorale director as consultant and chief assistant. He assumed responsibility for arranging auditions, scheduling rehearsals and overseeing the moving and tuning of all keyboard instruments. Meanwhile, of course, he performed on all his assigned instruments.



Kenneth Ahrens



Priscilla Salgo



Rosemary Waller

Returning this year after being absent last season, Mr. Linsley again took on many of his former tasks, providing the almost invisible logistical support without which the Festival could not become a reality.

He holds a bachelor of music degree from Yale University, along with a Phi Beta Kappa key, and a master of music degree from the University of Southern California where, in 1967, he was honored as the annual Outstanding Music Alumnus.

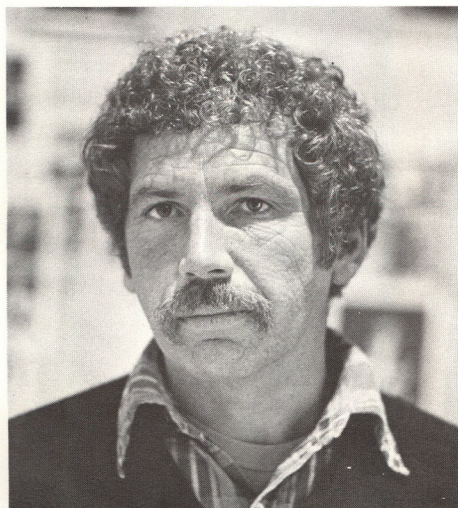
Robert Bowser

Stage Manager

As stage manager of Sunset Center Theatre, Robert Bowser was associated with the Festival in 1976, 1977 and 1978. Before moving to the Monterey Peninsula from the Los Angeles area, he was Director of New Talent with Universal M.C.A. and Casting Director for Metro Goldwyn Mayer Studios.



Ralph Linsley



Robert Bowser

JANET ESWEIN

Festival Secretary

Dividing her time between her Hillsborough and Carmel homes, Janet Eswein, who prefers to live in Carmel full-time anyway, comes to the Bach Festival having served as chairman for the Hillsborough Concours D'Elegance, president of the San Mateo Episcopal League for Service and chairman of the Hillsborough City School District Tax and Bond Election campaign. Her administrative experience includes many years as general office supervisor of doctors' and dentists' offices. And as if that weren't enough, she was chosen Hillsborough's "Citizen of the Year" in 1970. Janet holds a BA from Northwestern University.



Janet Eswein

FESTIVAL STAFF

JOANNE FINSTROM

Ticket Manager

JANET BUSH

Bookkeeper

PHILLIP M. SCHLUETER

*Tuning & Maintenance
of harpsichords and organ*

ELLSWORTH R. GREGORY

Tuning & Maintenance of pianos

ELEANOR AVILA

Chorus Accompanist

LESLIE WEISS

*Chorale Accompanist,
Southern California*

LEORA WEITZMAN

Assistant Librarian

CATHERINE CASE-WILLIAMS

Stage Crew Coordinator

DAVID MAHONEY

Assistant Stage Manager

ADAM MILLER

Stage Crew

MRS. RICHARD BRACE

Wardrobe

JACK C. PHILLIPS

Consultant

RONALD C. JAMES

Photography

CRAIG BOWEN


Whitman/Bowen & Associates

Program Graphics and Production

PROGRAM NOTES:

Dr. Raymond Kendall

*Former Dean,
School of the Performing Arts,
University of
Southern California*



THE CONCERTS PROGRAM

FRIDAY JULY 13

Concert 8:00 p.m. / Sunset Center Theatre
See program for July 17

SATURDAY JULY 14

Concert 8:00 p.m. / Sunset Center Theatre
See program for July 21

SUNDAY JULY 15

Concert 2:00 p.m. / Sunset Center Theatre
See program for July 20

MONDAY JULY 16

Concert 8:00 p.m. / Sunset Center Theatre

TUESDAY JULY 17

Concert 8:00 p.m. / Sunset Center Theatre

WEDNESDAY JULY 18

Founders Memorial Concert 9:00 p.m.
Carmel Mission Basilica

THURSDAY JULY 19

Concert 8:00 p.m. / Sunset Center Theatre

FRIDAY JULY 20

Concert 8:00 p.m. / Sunset Center Theatre

SATURDAY JULY 21

Concert 8:00 p.m. / Sunset Center Theatre

SUNDAY JULY 22

Concert 2:00 p.m. / Sunset Center Theatre

MONDAY JULY 23

Repeat of July 16th performance

TUESDAY JULY 24

Repeat of July 17th performance

WEDNESDAY JULY 25

Repeat of July 18th performance

THURSDAY JULY 26

Repeat of July 19th performance

FRIDAY JULY 27

Repeat of July 20th performance

SATURDAY JULY 28

Repeat of July 21st performance

SUNDAY JULY 29

Repeat of July 22nd performance

FRIDAY, JULY 13

8:00 pm

Sunset Center Theatre

See Program for July 17

SATURDAY, JULY 14

8:00 pm

Sunset Center Theatre

See Program for July 21

SUNDAY, JULY 15

8:00 pm

Sunset Center Theatre

See Program for July 20

MONDAY JULY 16

CONCERT / 8 PM SUNSET CENTER THEATRE

This performance repeated

MONDAY JULY 23

**I. Cantata, "Ich hatte viel
Bekümmernis", BWV 21** **Johann Sebastian Bach**
(1685-1750)

PART I

Sinfonia: Adagio assai

Chorus: Ich hatte viel Bekümmernis (I had great affliction)

Aria (soprano): Seufzer, Tränen, Kummer, Noth
(Sighing, weeping, sorrow, need)

Recitative (tenor): Wie, hast du dich, mein Gott
(How hast thou, my God)

Aria (tenor): Bäche von gesalznen Zähren
(Streams of salt-filled tears)

Chorus: Was betrübst du mich, meine Seele
(Why art thou cast down, O my soul)

PART II

Recitative (soprano, bass): Ach, Jesu, meine Ruh',
mein Licht (Ah, Jesus, my repose and my light)

Duet (soprano, bass): Komm, mein Jesu, und erquicke
(Come, my Jesu, and revive me)

Aria (tenor): Erfreue dich, Seele, erfreue dich, Herze
(Be joyful, my soul, be joyful, my heart)

Chorus: Das Lamm, das erwürget ist
(The Lamb who was slain)

MARY-ESTHER NICÓLA, *soprano*

GREGORY WAIT, *tenor*

WILLIAM RAMSEY, *bass*

Choral Quartet:

KATY WOLFF, *soprano*

MARTHA JANE HOWE, *alto*

DALE RICHARD, *tenor*

ROBERT BERNARD, *bass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

II. Concerto for Harpsichord and Violin in F **Joseph Haydn**
Allegro moderato (1732-1809)
Largo
Presto

HANS PISCHNER, *harpsichord*

GUSTAV SCHMAHL, *violin*

INTERMISSION

III. Ricercare a 6 (from The Musical Offering, **J. S. Bach**
BWV 1079)
FESTIVAL ORCHESTRA

IV. Vesperae solennes de **Wolfgang Amadeus Mozart**
confessore, K. 399 (1756-1791)
Dixit Dominus
Confitebor
Beatus vir
Laudate pueri
Laudate Dominum
Magnificat

KAAREN HERR-ERICKSON, *soprano*

LINN MAXWELL, *alto*

MICHAEL SELLS, *tenor*

ROBERT LOPEZ, *bass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

PROGRAM NOTES

I. Unlike many of Bach's church cantatas, which were written for a specific Sunday in the church year, or at least for a particular season, Cantata 21, with its mood of depression and gloominess, was considered by the composer as suitable for any occasion (*per ogni tempo*).

The Sinfonia features a dialogue between violins and oboe set over plodding, repetitious movement in the lower strings. At the beginning of the fugal chorus, the word "Ich" ("I") is heard three times. Later, there is musical word-painting on the words Seele (soul), Seufzer (sighing), Tränen (weeping), Kummer (sorrow) and Noth (need). The tenor aria, though more animated, also continues the mood of deep sorrow.

In Part II, Jesus is portrayed as the friend and personal deity so dear to Bach and his fellow-Pietist.

II. Soloistic virtuosity attracted Haydn far less than it did other classic and later Romantic composers. Hence his concertos for one or more solo instruments tend to resemble the Baroque *concerto grosso* or the *sinfonia concertante*.

This F major concerto dates from before 1766; possibly years earlier.

Distribution of florid passages in the concerto is not unlike the Baroque double concerto for two violins: the solo violin

taking over the chores of Violin I; the right hand of the harpsichordist playing Violin II and his left hand the continuo, and filling in notes of the harmonies.

String orchestra is adequate for the accompaniment since the solo instruments never thunder, but maintain a dignified dialogue. Of particular interest is the first movement's cadenza, in which the solo violin and the right hand at the keyboard echo one another. Similar alterations occur both in the slow movement and in the Presto-Finale.

III. In 1774 Bach was invited to visit the Potsdam palace of Frederick the Great, probably at the urging of his most famous son, Carl Philipp Emanuel Bach, who was the chamber musician and harpsichordist for the King for more than 20 years.

In his private collection the King had fifteen Silbermann fortepianos, and of course the senior Bach was invited to play on them. He asked the King to give him a fugue subject, on which he immediately improvised a Ricercare in three parts.

Delighted, the King asked for a fugue in six voices. Bach declined, saying that not every theme lent itself to such treatment.

But when he returned to Leipzig, Johann Sebastian quickly
(Continued)

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turned out a six-part fugue on the royal theme, designating it Ricercare a 6.

The two Ricercari form the first and last movements of Bach's *Musical Offering* to King Frederick. While the Ricercare a 3 is more of a fantasia than a fugue, possibly to retain its original flavor as an improvisation, the Ricercare a 6 is a masterpiece.

Ricercare (from *ricercata*: "searched out") implies an exploration of all facets of a subject or theme. In the Ricercare a 6 there is variety and vitality in the counter-subjects; expressive use of key sequences, along with an unusual intensity in the climaxes ("stretto") where the voices overlap.

Shortly before the end, the notes B - A - C - H (B natural) appear. According to Hans David "the four notes are displayed

conspicuously enough to make it at best possible that Bach deliberately included them at the end of the work as a kind of signature."

IV. This vespers was written to celebrate an unnamed Holy Person (Heiligen), who is honored as the confessor. It was composed in Salzburg around 1780, when Mozart was twenty-four.

Two factors are common to all six sections: setting for four vocal parts (SATB) and string accompaniment with continuo (Violins I and II, organ, cellos and basses).

On the 12th of March, 1783, Mozart wrote his father, to whom he subsequently sent the scores of K. 321 and K. 339, asking him to let Baron van Swieten see them. Baron Gottfried van Swieten, the Imperial Court Librarian, was a devotee of Bach and Handel; frequently had informal concerts in his home. Mozart was a regular participant.

TUESDAY JULY 17

CONCERT / 8 PM SUNSET CENTER THEATRE

This performance repeated
TUESDAY JULY 24

THE BRANDENBURG CONCERTOS JOHANN SEBASTIAN BACH

(1685-1750)

I. Concerto No. 1 in F, BWV 1046

Allegro
Menuetto — Polacca
Adagio — Allegro

ROSEMARY WALLER, *violin*

ARTHUR KREHBIEL, CARLBERG JONES, *horn*

RAYMOND DUSTE, JEAN STEVENS, DONALD LEAKE, *oboe*

SUSAN WILLOUGHBY, *bassoon*

FESTIVAL ORCHESTRA

II. Concerto No. 6 in B flat, BWV 1051

(Allegro)
Adagio, ma non troppo
Allegro

GERALDINE WALTERS, THOMAS HALL, *viola*

FRANK TRAFICANTE, LESESNE VAN ANTWERP,
viola da gamba

DOUGLAS ISCHAR, *cello*

BRUCE LAMOTT, *harpsichord*

RICHARD T. ANDREWS, *contrabass*

III. Concerto No. 5 in D, BWV 1050

Allegro
Affettuoso
Allegro

HANS PISCHNER, *harpsichord*

GUSTAV SCHMAHL, *violin*

DONALD PECK, *flute*

FESTIVAL ORCHESTRA

INTERMISSION

IV. Concerto No. 4 in G, BWV 1049

Allegro
Andante
Presto

GUSTAV SCHMAHL, *violin*

DONALD PECK, JANET FERGUSON, *flute*

FESTIVAL ORCHESTRA

V. Concerto No. 2 in F, BWV 1047

(Allegro)
Andante
Allegro assai

CHARLES DAVAL, *trumpet*

JANET FERGUSON, *flute*

RAYMOND DUSTÉ, *oboe*

MARK VOLKERT, *violin*

FESTIVAL ORCHESTRA

VI. Concerto No. 3 in G, BWV 1048

Allegro moderato
Allegro

FESTIVAL ORCHESTRA

HANS PISCHNER, *harpsichord*

PROGRAM NOTES

Bach sent six concertos to HRH Monseigneur Christian Ludwig, Margrave of Brandenburg, in 1731, with the following dedication: "Several years ago . . . your Royal Highness deigned to honor me with the command to send . . . some pieces of my composition: I have then . . . taken the liberty of rendering my most humble duty . . . with the present concertos; begging Your Highness most humbly, not to judge their imperfections with the rigor of the fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them . . . the profound respect and the most humble obedience which I try to show . . . therewith . . ."

While we have no definite evidence why Bach decided upon the instrumental groups he employed in these six concertos, the strongest likelihood seems to be a systematic exploration of instrumental sonorities.

I. More than any of the other Brandenburg Concertos, the first tends to provide a cross-section of compositional techniques. The opening Allegro is a kind of mini-concerto in which all groups of instruments take part by turn.

Unusual, sometimes dissonant harmonies mark the Adagio, in which solo oboe and first violin are heard in busy passages.

There are echoes of the 17th century in the Menuetto-Polacca: the Menuetto being scored for a full ensemble of winds

and strings; Trio I for two oboes and bassoon; the Polacca for strings alone; and the second Trio for two horns and unison oboes. The Allegro-finale alternates solo instruments with duets and trios; is scored in 6/8 measure.

II. The first Allegro of Brandenburg No. 6 begins with a dialogue between the two violas, in the form of a canon at the unison, against an unvarying 8th note accompaniment by the other instruments.

Again in the Adagio, the violas imitate one another over a ground bass, from which the gambas are absent.

The energetic finale, a sort of gigue, restores the initial spirit, driven as it is by irresistible rhythmic forces.

Karl Geiringer comments as follows: "One of the gamba parts may have been intended for Prince Leopold, since it offers virtually no technical problems. Bach himself most likely played the first viola, since he entrusted it with more interesting tasks."

III. Strings and continuo accompany the solo instruments in the outer movements of Brandenburg No. 5; the Affettuoso is for solo trio, with flute and violin echoing one another.

The opening Allegro reaches its climax in a long solo passage for harpsichord, building a high degree of chromatic tension

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until rejoined by the other instruments in a satisfying coda.

Only a rollicking *gigue* (Allegro) could balance the drive of the first Allegro and the quieter introspection of the solo trio. It does so with gusto and style.

IV. Bach uses the unique timbre of the three solo instruments in Brandenburg No. 4 to enhance the character of the *concertino*. The violin scurries through rapid passages, double stops, and what is termed *bariolage*. This involves playing on the lower strings in high positions, producing a special tone-color.

In the first movement the accompanying strings are quiet and unruffled, with occasional countermotion in the cello and continuo.

Antiphonal effects between the *concertino* and the *ripieno* — that is, between the solo instruments and the accompanying ensemble — mark the Andante.

The Presto is a driving fugue, with first statements of the subject by the viola and second violins; third statement by the first and second violins; the fourth by the flutes in unison. The episodes provide the solo violin with fine florid passages.

V. Trumpet, flute, oboe and violin form the *concertino* group for the Brandenburg No. 2. In the first movement the *concertino* group has its own thematic material, played against ostinato strings.

The Andante features the flute, oboe and violin, playing over repeated 8th notes in the *basso continuo*; the trumpet is absent for this movement.

The trumpet begins the *Allegro assai* in fugal style, leading the way through contrapuntal involutions, and also having the last word.

VI. The third Brandenburg Concerto is scored for nine separate string parts, with *basso continuo*; three violins, three violas and three cellos.

Although Bach makes no distinction in his score between *concertino* (solo) and *ripieno* (ensemble) passages, in the present performance three solo violins play the *concertino*, three groups of violins the *ripieno*: the same with violas and cellos, thus clarifying the composer's intent.

No middle movement is scored; there are just two chords, leading to the closing Allegro. Instead of the two chords, or an improvised cadenza such as Bach himself might have inserted at such a spot, Dr. Pischner will interpolate the slow movement of a Bach Toccata (BWV 916) which is not only in the proper key, but ends with the same cadence, with its compulsive propulsion into the final movement.

The Allegro is a kind of perpetual motion, with restless 16th notes always evident in one of the parts. It is scored in 12/8 measure, with frequent canonic imitations.

WEDNESDAY JULY 18

FOUNDERS MEMORIAL CONCERT / 8 PM
CARMEL MISSION BASILICA

This performance repeated

WEDNESDAY JULY 25

MUSIC OF THE SAN MARCO CATHEDRAL

SANDOR SALGO, *conductor*

PRISCILLA SALGO, *assistant conductor*

KENNETH AHRENS, *organist*

FESTIVAL CHORALE AND ORCHESTRA

I. Musica dulci sono

O Music, with your sweet sound — the heavenly spirit in song . . .

Cipriano de Rore
(1516-1565)

II. Credo

Antonio Vivaldi
(1678-1741)

PROGRAM NOTES

A Venetian School of Flemish and Italian composers was active in and around Venice from the early 16th century well into the 18th century. It was inaugurated by Adriaen Willaert (c. 1485-1562).

Stylistic characteristics of the Venetian school included more chromaticism, freer use of modulations; above all, broad masses of sound, polychoral treatment, including two or more choruses, echo effects, and more and more use of instruments.

The great Byzantine church, dedicated to St. Mark, was the home ground for most of these composers. It had an organ in each arm of the transept, with space for large choirs. No wonder antiphonal music flourished here!

I. Cipriano de Rore was a pupil of Willaert, whom he succeeded as Maestro di Cappella in 1563.

II. The edition for this performance has been prepared from manuscripts of the Foa-Giordano Collection in the Biblioteca Nazionale in Turin. The title page is headed *Credo a 4 con stromenti* and is a Vivaldi holograph bearing his monogram.

The date of the *Credo* is, like most of Vivaldi's work, un-

III. Toccata No. 1

Claudio Merulo
(1533-1604)

KENNETH AHRENS, *organ*

IV. Nisi Dominus (Psalm 127)

A. Vivaldi

Nisi Dominus (Only if the Lord Himself)

Surgite (Rising up)

Cum dederit dilectis (For so he gives to his beloved)

Sicut sagittae (Like as the arrows)

Beatus vir (That man is blessed)

Gloria Patri (Glory be to the Father)

Sicut erat in principio (As it was in the beginning)

Amen

LINN MAXWELL, *mezzo-soprano*

RUTH SUDMEIER, *viola d'amore*

V. Concerto in c, for two violins and strings

A. Vivaldi

Allegro ma poco e cantabile

Andante molto

Allegro

ROSEMARY WALLER, *violin*

MARK VOLKERT, *violin*

VI. Magnificat, for three choirs and organ

Andrea Gabrieli
(1520-1586)

VII. Fili mi Absalom (Symphonia Sacra No. 13)

Heinrich Schütz
(1585-1672)

for bass, four trombones and continuo

PHILIP BOOTH, *bass*

WILL SUDMEIER, DONALD W. BENHAM,

JACK R. BAYES, BILLY E. ROBINSON, *trombones*

VIII. Psalm 150, for double chorus, brass and strings

H. Schütz

certain. However, we know that the monogram was placed on certain works composed between about 1714 and 1754 to designate the best manuscripts of preferred works.

The four-movement *Credo* is for S.A.T.B. choir, with strings and basso continuo.

III. While still in his 20's, Claudio Merulo became first organist at the San Marco. Merulo is an important figure who made a considerable contribution to the development of organ music. In particular, he gave the toccata a more clearly defined character with a new amplitude of treatment, while he retained that atmosphere of imaginative improvisation which is the special quality of the toccata before Bach.

IV. Although Vivaldi wrote more than 40 operas, numerous secular cantatas, vespers and arias, his major reputation lies in his instrumental works, including 454 concertos, 23 sinfonias and 75 sonatas and trios.

It is not surprising, therefore, that the accompanying figuration of his vocal works — sometimes even the vocal line itself

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— abound in the wide leaps and repeated notes so characteristic of his instrumental style. The 12-measure introduction to *Nisi Dominus* illustrates this clearly; and is repeated in part as the introduction to *Sicut erat in principio*.

Vivaldi's music has a certain "athletic quality;" almost as though performers of his music had to stretch themselves both emotionally and technically to realize his intentions.

V. Vivaldi was trained primarily by his father, a violinist who played in the orchestra at the San Marco. He was ordained as a priest, and was known as *il prete rosso* (the red-headed priest). For 36 years he was in charge of music at one of the famous Venetian girl's conservatories.

Vivaldi wrote over 400 concertos, most of them for strings; forty were for bassoon and there are thirty known for oboe. He composed over forty operas, and was active also as an opera impresario.

His concertos were not of the later "virtuoso" variety, but set off one or more string or wind instruments against an assisting body of strings with continuo.

The opening Allegro of the C minor concerto begins with a 16 measure *tutti* passage involving both solo violins and the accompanying strings; wide leaps, sharp contrasts between loud (f) and soft (pp). Antiphonal passages between the solo violins alternate with *tutti* sections to provide vivid contrast and a sense of architectural balance.

If the Andante seems both short (21 bars) and spare (continuo only with the solo violins), it is more than that — a restful gem — also in C minor — with the solo instruments chiding one another gently in thirds and sixths.

There is much drive and agitation in the Allegro-finale, as well as increased activity for the assisting ensemble.

VI. Andrea Gabrieli was a pupil of Adrian Willaert and a chorister in the great church of San Marco in Venice. After travels and temporary posts in Bohemia and Germany, he returned to Venice in 1566, where he became second, later first, organist at the San Marco. His duo recitals on two organs with Merulo made spectacular use of the acoustical potentials of the edifice.

Among his best-known pupils were his nephew, Giovanni

Gabrieli and Hans Leo Hassler. He was equally at home with instrumental and sacred choral music.

Each of the three choirs is scored in four parts. The unique sonorities of each of the three choirs make their combinations — singing alone, in various pairs, only occasionally all together — rich in variety. Towards the end, in the *Gloria Patri*, all three choirs are heard together bringing the *Magnificat* to a stirring climax.

VII. Heinrich Schütz was one of many composers from the north of Europe who came to study in Venice, where the careers of Andrea Gabrieli and his nephew, Giovanni, had tapped a new wellspring of innovative sonorities. He studied with Giovanni Gabrieli from 1609 until his death in 1612. Gabrieli had been first organist in the San Marco since 1584.

Thus Schütz was intimately acquainted with Venetian style, including the instrumental possibilities in the San Marco Cathedral. In this *Symphonia Sacra*, Schütz explores the effectiveness of various brass and wind combinations with solo and ensemble voices. *Fili mi Absalom* is a dramatic example of his success.

VIII. Although Schütz followed his parents' wishes and entered Marburg University in 1609 to study law, his consuming interest was music. Within the same year his patron, Landgrave Moritz of Hesse-Kassel, sent him off to Venice to study music with Giovanni Gabrieli, where he stayed until the latter's death.

Two traditions conjoin in his compositions, the great Italian choral style, brought to its peak by Palestrina; and the expressive style of Monteverdi. Thus, Heinrich Schütz brought a dramatic emphasis to church music, preparing the way, as it were, for J. S. Bach.

Schütz' settings of *Psalmen Davids* (1619) were among his first compositions to a German text. Each verse of the psalm is treated separately, with a touch of word-painting in such texts as "mighty firmament," "power and majesty," "sound of trumpets," praise the Lord on "lyres and harp strings" (short notes, staccato), "drum strokes and dancing," praise the Lord with "viols and woodwinds," with the "cymbals crash loud and strong."

The setting of Psalm 150 begins and ends with an antiphon on the word "Alleluia."

THURSDAY JULY 19

CONCERT / 8 PM SUNSET CENTER THEATRE

This performance repeated

THURSDAY JULY 26

I. Partita in E Johann Sebastian Bach (originally for Solo Violin, BWV 1006) (1685-1750)

Preludio
Loure
Gavotte en Rondeau
Menuett I, Menuett II
Bourrée
Gigue

PETER COREY, guitar

II. Sonata No. 5 in e Jean Marie Leclair

Allegro ma poco
Gavotte
Presto

(1697-1764)

ROSEMARY WALLER, violin
MARK VOLKERT, violin

III. Chromatic Fantasy and Fugue, Johann Sebastian Bach BWV 903 (1685-1750)

Partita No. 4 in D, BWV 828

J. S. Bach

Ouverture
Allemande
Courante
Aria
Sarabande
Menuett
Gigue

WILLIAM DOPPMANN, piano

INTERMISSION

IV. Cantata, "Liebster Gott, wann werd' ich sterben?" BWV 8 J. S. Bach

Chorus: Liebster Gott, wann werd' ich sterben?
(Dearest God, when shall I die?)
Aria (tenor): Was willst du dich, mein Geist, entsetzen
(What do you fear, O my soul)
Recitative (alto): Zwar fühlt mein schwaches Herz
Furcht (My weary heart is faint with fear)
Aria (bass): Doch weichet, ihr tollten vergeblichen
Sorgen (Now yield, you senseless, futile cares)
Recitative (soprano): Behalte nur, o Welt, das Meine!
(Take, O world, all that I have)
Chorus: Herrscher über Tod und Leben
(Ruler over death and life)

MARY-ESTHER NICÓLA, soprano

LINN MAXWELL, alto

MICHAEL SELLS, tenor

DOUGLAS LAWRENCE, bass

Members of FESTIVAL CHORALE AND ORCHESTRA

The Steinway Concert Grand Piano, loaned through the courtesy of the Monterey County Symphony, is the Avery Tompkins Memorial Piano



PROGRAM NOTES

I. This is the well-known partita (suite) for solo violin. Bach himself transcribed many of his works to other instrumental media, without loss of character or identity. One has only to note the monumental *Art of Fugue*, for which Bach does not specify instruments. Hence the E major Partita becomes at once the same as well as a quite different work in this transcription for guitar.

II. Leclair began his life as a dancer in Lyons, where he was born. He later became a ballet master in Turin, where the violinist Giovanni Battista Somis became interested in his dance music. Leclair played violin in the Paris Opera orchestra. He was eventually murdered in his own home, possibly by his estranged wife.

Leclair was probably one of the best composers for violin in the 18th century, with a distinct style of his own, including many virtuoso devices.

III. The Chromatic Fantasy and Fugue was composed around 1720 and was revised by Bach some decades later. It belongs to a unique genre of works which demonstrate the possibilities and variety of equal temperament.

Equal temperament or tuning means that instead of tuning a keyboard instrument so that a few key relationships are per-

fectly tuned, all twelve semi-tones within the octave are at equal distances from one another; hence "remote keys" using many sharps or flats become available to a composer. Bach's 48 Preludes and Fugues in the *Well-Tempered Clavier* are written in all possible major and minor keys to show the possibilities.

Clavier-Übung (Keyboard Study) was the overall title of four sets of works by Bach, published between 1731 and 1742. Included were six Partitas, the Italian Concerto and the Goldberg Variations.

Each of the Partitas, including No. 4, comprised a set of dances, usually including an Allemande, a Courante, a Sarabande and a Gigue. In addition, the Partita No. 4 begins with an Overture, adds an Aria between the Courante and Sarabande, a Menuett between the Sarabande and Gigue.

IV. A small gem of a cantata, written about 1725, No. 8 begins with an extended chorale in 12/8 measure. Rather than to assign each solo voice a recitative and a succeeding aria as in larger cantatas, tenor and bass sing only arias, while alto and soprano have only recitatives.

The solo voices and chorus join in the closing chorale. Picander had a hand in at least part of the text.

FRIDAY JULY 20

CONCERT / 8 PM SUNSET CENTER THEATRE

This performance repeated

FRIDAY JULY 27

THE MAGIC FLUTE (Die Zauberflöte, K. 620)

Music by

WOLFGANG AMADEUS MOZART (1756-1791)

Libretto by

Schikaneder and Giesecke

In concert form, sung in an English version, based on the translation-interpretation of

W. H. AUDEN and CHESTER KALLMAN

SANDOR SALGO

Music Director

Concert Staging by

DAVID HAMMOND

Since *The Magic Flute* is basically an allegory which suggests that in order to live a happy life, man must achieve a balance of reason and passion, judgment and feeling, none of the theatrical devices of scenic displays usually associated with its production are essential. Hence, this year's Carmel Bach Festival performance is a concert version, but with Auden's brilliant translation-interpretation, which glows with the re-created fire of the original story.

The Magic Flute is a highly moral tale, with the principal characters personifying either good or evil.

In Act I Prince Tamino meets Papageno, the bird-catcher; is shown a miniature portrait of Pamina, daughter of the Queen of the Night. Pamina is being held prisoner by Sarastro. Tamino resolves to rescue Pamina and is given a magic flute to help him. He is led to a temple, where he becomes suspicious of the Queen of the Night. Sarastro, the High Priest, convinces Pamina that she is being held only to escape her mother's bad influence.

Both Mozart and his librettist, Schikaneder, were ardent Freemasons. *The Magic Flute* is laid in ancient Egypt, where Freemasonry was presumed to have its origins.

At the beginning of Act II, Sarastro decrees that Tamino must undergo trials to prove him worthy of admission to the Temple, before marrying Pamina. Papageno goes with Tamino. For their first trial, they must pay no attention to women: they ignore three Ladies-in-waiting to the Queen of the Night; pass their first test.

Then Tamino has to ignore Pamina, and Papageno must also ignore Papagena, a feathered counterpart of himself. Two men in armor supervise the last stage of Tamino's initiation: trial by fire and water. He is joined by Pamina for this ordeal; his playing of the magic flute gets them through safely.

But the two men in armor sing a chorale — the same one used by Bach in his cantata, *Ach, Gott, von Himmel sieh' darein* (BWV 2). The tenor aria in this cantata begins: "Durch Feuer wird das Silber rein" (Through fire is silver purified). The Baroque influence is unmistakable.

The Queen of the Night makes one more effort to defeat Sarastro, with darkness and stormy music. But they are driven away by the light, and Sarastro blesses the triumph of Beauty and Wisdom. And throughout the entire opera, Mozart's most delightful music.

CAST

(in order of appearance)

Tamino, a Prince DANA TALLEY
Attendants on the Queen of the Night :

First Lady REBECCA TAYLOR

Second Lady DIANE THOMAS

Third Lady MARTHA JANE HOWE

Papageno, a bird-catcher WILLIAM RAMSEY

Astrafiammante, Queen of the Night . ELLEN KERRIGAN

Monostatos, servant to Sarastro GREGORY WAIT

Pamina, daughter of the Queen of the Night KAAREN HERR-ERICKSON

Three Spirits DAWN RYKERT

KATY WOLFF

CATHERINE STOLTZ

First Priest ROBERT LOPEZ

Sarastro, a High Priest PHILIP BOOTH

Second Priest JAMES HULL

Third Priest ROBERT BERNARD

Papagena PEGGY KELLER

Two men in armor DALE RICHARD

ROBERT BERNARD

Three slaves DONALD MARTIN

MICHAEL WAIT

RICHARD WAGNER

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

There will be one Intermission of 15 minutes

PROGRAM NOTES

SATURDAY JULY 21

CONCERT / 8 PM SUNSET CENTER THEATRE

This performance repeated

SATURDAY JULY 28

- I. Suite in a, for flute and strings** **Georg Philipp Telemann**
Overture (1681-1767)
Les Plaisirs
Air à l'Italian
Menuet I, Menuet II
Passepied I, Passepied II
Polonaise
Réjouissance

DONALD PECK, *flute*

FESTIVAL ORCHESTRA

- II. Lucrezia, Dramatic Cantata** **George Frideric Handel**
(1708) (1685-1759)
In a series of recitatives and arias Lucrezia (Lucrece)

expresses her feelings of guilt and her desire for revenge against Tarquinius, who has dishonored her. She calls on the gods in heaven to punish and avenge. Or, if they do not heed her pleas, she turns to the great God of the Deep. Furthermore, if even the Furies in hell are asleep to wrath and vengeance, remorse will be the power that punishes her. As Lucrezia contemplates suicide, she calls for pardon. She hopes that her death may serve as example to Tarquinius, that his death too may serve for punishment and revenge.

LINN MAXWELL, *mezzo-soprano*

- III. Concerto in C for Piano,** **Wolfgang Amadeus Mozart**
K. 467 (1756-1791)

(Allegro maestoso)

Andante

Allegro vivace assai

WILLIAM DOPPMANN, *piano*

INTERMISSION

- IV. Symphony No. 41 in C ("Jupiter"), K. 551** **W. A. Mozart**

Allegro vivace

Andante cantabile

Menuetto

Molto allegro

FESTIVAL ORCHESTRA

The Steinway Concert Grand Piano, loaned through the courtesy of the Monterey County Symphony, is the Avery Tompkins Memorial Piano.

PROGRAM NOTES

I. There are many similarities between Telemann's A minor Suite and Bach's more familiar Suite in B minor. Both are scored for the same instruments; both begin with a "French" Overture (slow-fast-slow), with its characteristic dotted rhythm; both continue with a series of dance movements patterned after the court dances of Louis XIV.

Telemann's Suite makes especially effective use of the flute, in its most grateful and idiomatic dimensions.

II. At eighteen, Handel left Halle for Hamburg, determined to make a career in music. Before he left for Italy in 1706, he had written three operas and a *St. John Passion*. With 200 ducats saved from music teaching, Handel visited Florence, Rome and Venice.

Lucrezia was a product of Florence, as were the settings of Psalms 109 and 110 and Handel's first Italian opera, *Rodrigo*. There were two other trips to Rome and an appointment as court conductor in Hanover (1710) before Handel's first trip to London in 1711.

Handel's biographer, Chrysander, spent over 30 years collecting autographs of Handel's works. He could find no copy of the last third of *Lucrezia*, though a full copy exists in the composer's *Supplementary Improvements*.

One sees in *Lucrezia* the tremendous impact on Handel of operatic formulas: the crisp recitatives, the languid arias with contrasting sections of great agitation (*Furioso!*).

III. Mozart wrote to his sister on March 10, 1785: "... I have just finished my Fortepiano Concerto." This was his twenty-first keyboard concerto: he played the work the following day in the Burgtheater in Vienna.

The opening Allegro has a long introduction, and its initial theme is reminiscent of Leopoldo's first aria in *Don Giovanni*.

The quiet warmth of the Andante has been aptly called "an affair of the heart" in contrast to which the Allegro finale is a fast-moving explosion of ideas in an almost burlesque mood.

For his orchestral accompaniment, Mozart used a flute, oboes, horns and trumpets (clarinos) in pairs, timpani, strings and continuo.

IV. During the summer of 1788, at the age of 32 and a scant three years before his death in 1791 at the age of 35, Mozart composed his last three symphonies: the E-flat (K. 543), the G minor (K. 550) and the "Jupiter" in C major (K. 551).

While we know nothing of the occasions for which these symphonies were composed, or even whether or not Mozart heard or conducted them, we do know that Mozart did not give the title of "Jupiter" to the C major. Nonetheless, the title has persisted, for it is truly an Olympian work.

The first movement deploys two ideas: one dramatic, the other quiet and contemplative. Contrast of the two, and their eventual intermingling, give the movement its contrast and coherence.

In the Andante and subsequent Menuetto, we sense a maturity of style which shows the young composer in full possession of both craft and inspiration.

But the finale is the apotheosis of symphonic writing in the late 18th century. Though it moves within the conventional pathways of sonata form — exposition, development and coda — it bursts out with an energy and life of its own. Mozart's study of Bach's scores is a fact; proof, if any were needed, is found in the finale of the "Jupiter."

In the coda five themes are combined in a dazzling fugal structure, which generates awe and excitement nearly two hundred years later.

SUNDAY JULY 22

CONCERT / 2 PM SUNSET CENTER THEATRE

This performance repeated

SUNDAY JULY 29

JOHANNESPASSION

(The Passion according to St. John)

BWV 245

JOHANN SEBASTIAN BACH (1685-1750)

The Evangelist MICHAEL SELLS
Jesus DOUGLAS LAWRENCE
Pilate WILLIAM RAMSEY
Peter ANDREW WENTZEL
Maid NANCY WAIT
First Servant DONALD MARTIN
Second Servant MICHAEL WAIT
Roman Soldiers DENELL MEYER

LOU ROBBINS, JAMES HULL, RICHARD WAGNER

KAAREN HERR-ERICKSON, *soprano*

LINN MAXWELL, *alto*

DANA TALLEY, *tenor*

PHILIP BOOTH, *bass*

DONALD PECK, *flute*

RAYMOND DUSTÉ, JEAN STEVENS, *oboe and oboe d'amore*

ROSEMARY WALLER, MARK VOLKERT, *violin*

RUTH SUDMEIER, ROLAND KATO, *viola d'amore*

SHIRLEY MARCUS, *viola da gamba*

JAN VOLKERT, DOUGLAS ISCHAR, *cello*

KENNETH AHRENS, *organ*

BRUCE LAMOTT, *harpsichord*

RICHARD T. ANDREWS, *contrabass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

It is requested that there be no applause until the end of the concert. There will be an Intermission of 20 minutes between Parts I and II.

A complete text in German and English will be available for free distribution at each Sunday performance.

PROGRAM NOTES

The winter of 1722-1723 was a time of transition for Bach and his family. Bach was 37, with a growing reputation as composer, organist and court musician. His patron at Cöthen had agreed to release him to accept a new and prestigious post as Cantor of the Thomaskirche in Leipzig. While still awaiting word that the new responsibilities were to be his, Bach composed the *Passion according to St. John*.

It is likely that this Passion was provided either as a further proof of his qualifications (it was performed shortly before his appointment was confirmed) or as a gesture of gratitude for his almost certain acceptance by the Leipzig church council.

Unlike the later *Passion according to St. Matthew*, which revealed wider, deeper, somewhat more contemplative aspects of the passion story, the St. John Passion concentrates primarily on the dramatic episodes of Jesus' trials before the High Priest and Pilate.

The text is from a poetic rendering of the John Gospel by one Brookes; a text also used by other composers, including Handel. Structurally, the St. John Passion is a series of cantatas, each of which closes with a chorale.

Several chorales are used more than once, with different harmonizations for different texts and moods.

In accordance with the Leipzig tradition the chorale, "When comes my hour of parting," is sung after the alto aria, "It is finished."

RECITALS

TUESDAY JULY 17

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

WEDNESDAY JULY 18

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

THURSDAY JULY 19

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

Organ Recital 3:00 p.m. / Bethlehem Lutheran Church

FRIDAY JULY 20

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

SATURDAY JULY 21

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

TUESDAY JULY 24

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

(Repeat of July 17 recital)

WEDNESDAY JULY 25

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

THURSDAY JULY 26

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

(Repeat of July 18 recital)

Organ Recital 3:00 p.m. / Bethlehem Lutheran Church

FRIDAY JULY 27

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

SATURDAY JULY 28

Recital 11:00 a.m. / Parish Hall, All Saints' Episcopal Church

TUESDAY JULY 17

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

This performance repeated
TUESDAY JULY 24

Divertimento a tre

Moderato assai: three variations
Finale: Allegro di molto

Joseph Haydn
(1732-1809)

ARTHUR KREHBIEL, *horn*

MAYUMI OHIRA, *violin*

MADELINE INGRAM, *harpsichord*

JAN VOLKERT, *cello*

Concerto a tre

Allegro moderato
Loure
Tempo di Menuetto

Georg Philipp Telemann
(1681-1767)

ARTHUR KREHBIEL, *horn*

JANET FERGUSON, *flute*

MADELINE INGRAM, *harpsichord*

JAN VOLKERT, *cello*

Horn-Quintet in E flat, BWV 407 Wolfgang Amadeus Mozart

Allegro
Andante
Rondo: Allegro

(1756-1791)

ARTHUR KREHBIEL, *horn*

MAYUMI OHIRA, *violin*

MIRIAM DYE, *viola*

PAUL FRANKENFELD, *viola*

JAN VOLKERT, *cello*

WEDNESDAY JULY 18

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

This performance repeated
THURSDAY JULY 26

DONALD PECK, *flute*

MARK VOLKERT, *violin*

RUTH SUDMEIER, *viola*

DOUGLAS ISCHAR, *cello*

BRUCE LAMOTT, *harpsichord*

Sonata in F, for flauto dolce and continuo

Jean Marie Leclair
(1697-1764)

Adagio
Allegro
Sarabande
Allegro assai

Sonata in F, for flute and continuo

Benedetto Marcello
(1686-1739)

Adagio
Allegro
Largo
Allegro

Sonata in a, for solo flute

Carl Philipp Emanuel Bach
(1714-1788)

Allegro
Poco adagio
Allegro

Quartet in D, for flute, violin, viola and cello, K. 285

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

THURSDAY JULY 19

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

FRENCH MUSIC FOR THE HARPSICHORD

HANS PISCHNER, *harpsichord*

Les Folies Françaises, ou les Dominos (Pièces de Clavecin)

François Couperin
(1668-1733)

La virginité, sous le domino couleur d'invisible
(Virginity, under the invisible domino)
La pudeur, sous le domino couleur de rose
(Modesty, under the rose-colored domino)
L'ardeur, sous le domino incarnat
(Passion, under the deep red domino)
L'espérance, sous le domino vert
(Hope, under the green domino)
La fidélité, sous le domino bleu
(Faithfulness, under the blue domino)
La persévérance, sous le domino gris de lin
(Persistence, under the gray linen domino)
La langueur, sous le domino violet
(Languor, under the violet domino)
La coquetterie, sous différents dominos
(Coquetry, under different dominos)
Les vieux galans et les trésors surannées, sous des dominos
pourpres et feuilles mortes
(Old courtiers and antiquated treasures, under dominos of
purple and dead leaves)
Les coucous bénévoles, sous les dominos jaunes
(Friendly cuckoos, under yellow dominos)
La jalousie taciturne, sous le domino gris de maure
(Silent jealousy, under the dark gray domino)
La frénésie, ou le désespoir, sous le domino noir
(Madness, or despair, under the black domino)

In his book, **François Couperin**, Wilfred Meller refers to the **Folies Françaises** as "a big chaconne . . . a series of variations on a ground bass, on a principle analogous to that of Bach's **Goldberg Variations**, without the strict contrapuntal movements. Though the **Folies** are, of course, on a much smaller scale than Bach's work, their emotional range is wide . . . The work is a microcosm of Couperin's art, its tragic passion, its witty urbanity, its sensuous charm."

From Pièces de Clavecin

F. Couperin

Passacaille
La carillon de Cithère
Le rossignol en amour
La Superbe ou la Forqueray
La Triomphante: Rondeau
Bruit de guerre: Rondeau
Allégresse des vainqueurs — Fanfare — Le Trophée

Concert champêtre (d'après Watteau)

Henri Tomasi
(1901-1974)

Dedicated to Hans Pischner
Ouverture
Menuett
Bourrée
Nocturne
Tambourin finale

From Pièces de Clavecin

Jean-Philippe Rameau
(1683-1764)

Gigue en rondeau
Le rappel des oiseaux
Menuet
La poule
Musette en rondeau
Le tambourin

THURSDAY JULY 19

RECITAL / 3 PM BETHLEHEM
LUTHERAN CHURCH

ORGAN MUSIC OF BACH AND HIS PEERS

THOMAS HARMON, *organist*

- | | |
|---|--------------------------------------|
| Plein Jeu and Fugue (Livre Premier) | Louis Marchand
(1669-1732) |
| Fugue in g, BWV 578 | Johann Sebastian Bach
(1685-1750) |
| Fantasia on the Chorale, "Wie schön
leuchtet der Morgenstern" | Dietrich Buxtehude
(1637-1707) |
| Trio Sonata No. 2 in c, BWV 526 | J. S. Bach |
| Vivace | |
| Largo | |
| Allegro | |
| Partita on the Chorale, "Wer nur den lieben
Gott lässt walten" | Georg Böhm
(1661-1733) |
| Chorale-Prelude, "O Lamm Gottes unschuldig,"
BWV 656 | J. S. Bach |
| Recit on the Chant, "Pange lingua" | Nicolas de Grigny
(1672-1703) |
| Prelude and Fugue in C, BWV 547 | J. S. Bach |

FRIDAY JULY 20

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

DIANE THOMAS, *soprano*
DOUGLAS ISCHAR, *cello*
BRUCE LAMOTT, *harpsichord*
JAN VOLKERT, *continuo cello*

- | | |
|---|--|
| Credete al mio dolore (Alcina) | George Frideric Handel
(for soprano, obbligato cello and continuo)
(1685-1759) |
| Sonata No. 3 in a, for cello and continuo | Antonio Vivaldi
(1678-1741) |
| Largo | |
| Allegro | |
| Adagio | |
| Allegro | |
| Toccat in D, BWV 912, for Klavier | Johann Sebastian Bach
(1685-1750) |
| (Presto) — Allegro | |
| Adagio — Fuga: Allegro | |
| Sonata in g, BWV 1029. (originally for
viola da gamba and klavier) | J. S. Bach |
| Vivace | |
| Adagio | |
| Allegro | |
| Cantata, "Lamentations of Jeremiah" | Joseph-Hector Fiocco
for soprano, obbligato cello and continuo
(1703-1741) |

SATURDAY JULY 21

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

THE SONATAS FOR VIOLIN AND HARPSICHORD (I) JOHANN SEBASTIAN BACH (1685-1750)

HANS PISCHNER, *harpsichord*
GUSTAV SCHMAHL, *violin*

- Sonata No. 1 in b, BWV 1014
Adagio
Allegro
Andante
Allegro

Sonata No. 2 in A, BWV 1015

(Andante)
Allegro assai
Andante un poco — Presto

Sonata No. 3 in E, BWV 1016

Adagio
Allegro
Adagio ma non troppo — Allegro

WEDNESDAY JULY 25

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

THE SONATAS FOR VIOLIN AND HARPSICHORD (II) JOHANN SEBASTIAN BACH (1685-1750)

HANS PISCHNER, *harpsichord*
GUSTAV SCHMAHL, *violin*

Sonata No. 4 in c, BWV 1017

Siciliano: Largo
Allegro

Adagio — Allegro

Sonata No. 5 in f, BWV 1018

Largo — Allegro

Adagio — Vivace

Sonata No. 6 in G, BWV 1019

Allegro
Largo — Allegro
Adagio — Allegro

THURSDAY JULY 26

RECITAL / 3 PM BETHLEHEM
LUTHERAN CHURCH

ORGAN WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

KENNETH AHRENS, *organ*

Prelude and Fugue in c, BWV 546

Variations on the Chorale: Sei gegrüsset, Jesu gütig, BWV 768
(Hail to Thee, kind Jesus)

Chorale

Variation 1: Bicinium

Variation 2: Four-part setting

Variation 3: Two-part counterpoint

Variation 4: In four parts, melody in the top voice

Variation 5: Four-part setting

Variation 6: Organ Trio, melody in the pedal

Variation 7: Four-part setting

Variation 8: In four parts, melody in the top voice

Variation 9: Organ Trio, melody in the pedal

Variation 10: Chorale Fantasia

Variation 11: Five-part setting

Four Duets from Clavier-Übung — Part III, BWV 802-805

Fantasia in G, BWV 572

Très vitement
Gravement
Lentement

Chorale Prelude, Schmücke, o liebe Seele, BWV 654 (Adorn thyself, O loving soul)

Prelude and Fugue in E flat, BWV 552

FRIDAY JULY 27

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

PETER COREY, *guitar*
CATERINA MICIELI, *soprano*
MADELINE INGRAM, *harpsichord*

Melancholy Galliard and Allemande

John Dowland
(1562-1626)

Suite in G (originally for lute)

Prelude
Courante
Sarabande
Gigue

Sylvius Leopold Weiss
(1686-1750)

PETER COREY, *guitar*

Songs for Soprano

Toglietemi la vita ancor
Cara, cara e dolce
Voglio amar
Sono unite a tormentarmi
Se delitto e l'essere amante

Alessandro Scarlatti
(1660-1725)

CATERINA MICIELI, *soprano*
MADELINE INGRAM, *harpsichord*

Sonata in C

Allegro
Andante
Vivo

Mauro Giuliani
(1781-1828)

PETER COREY, *guitar*

Songs for Soprano

Se tu m'ami

Selve amiche

Danza, danza, fanciulla

Cantata, "La Rosa"

CATERINA MICIELI, *soprano*
MADELINE INGRAM, *harpsichord*

Giovanni Pergolesi
(1710-1736)

Antonio Caldara
(1670-1736)

Francesco Durante
(1684-1755)
A. Caldara

SATURDAY JULY 28

RECITAL / 11 AM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

INSTRUMENTAL AND VOCAL CHAMBER MUSIC

Concerto in g

Allegro
Largo
Presto

Antonio Vivaldi
(1678-1741)

JEREMY CONSTANT, *violin*

JANET FERGUSON, *flute*

JEAN STEVENS, *oboe*

SUSAN WILLOUGHBY, *bassoon*

MADELINE INGRAM, *harpsichord*

Cinquième Concert

La Forqueray
La Cupis
La Marais

Jean-Philippe Rameau
(1683-1764)

Quatrième Concert

La Pantomime
L'Indiscret
La Rameau

J.-P. Rameau

MUTSUKO COOPER, *violin*

DOUGLAS ISCHAR, *cello*

MADELINE INGRAM, *harpsichord*

"Paris" Quartet

Georg Philippe Telemann
(1681-1767)

JANET FERGUSON, *flute*

JEREMY CONSTANT, *violin*

SUSAN WILLOUGHBY, *bassoon*

MONICA MAGUIRE, *cello*

MADELINE INGRAM, *harpsichord*

The Cryes of London, a Humorous Fancy

Orlando Gibbons
(1583-1625)

FESTIVAL CHORALE

PRISCILLA SALGO, *director*

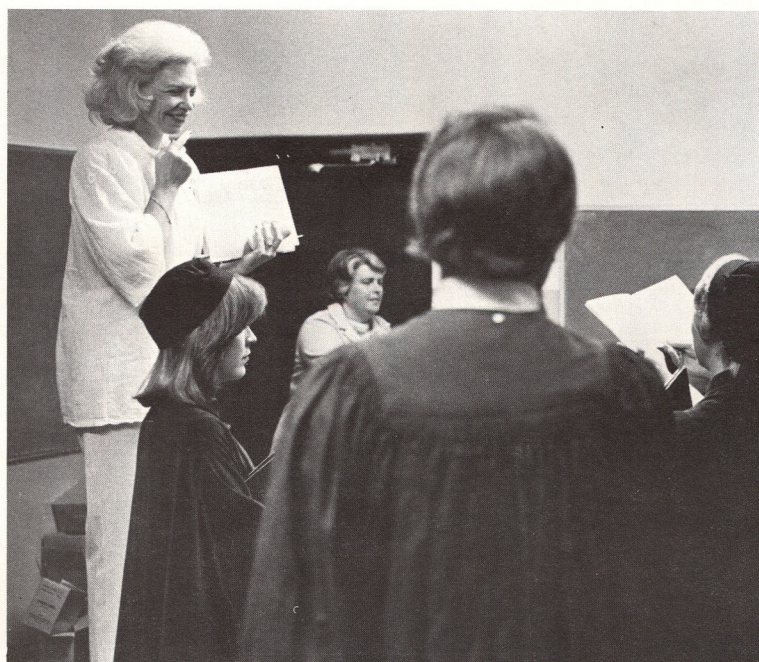
MARILYN ROBINSON SEVILLA, JEREMY CONSTANT,

MUTSUKO COOPER, DAN SMILEY, *violin*

FIDEL SEVILLA, PAUL FRANKENFELQ, *viola*

DOUGLAS ISCHAR, MONICA MAGUIRE, *cello*

SHINJI ESHIMA, *contrabass*





LECTURES & SYMPOSIUMS

SATURDAY JULY 14

Symposium 3:00 p.m. / Parish Hall, All Saints' Episcopal Church

WEDNESDAY JULY 18

Lecture 3:00 p.m. / Parish Hall, All Saints' Episcopal Church

FRIDAY JULY 20

Symposium 3:00 p.m. / Parish Hall, All Saints' Episcopal Church

SATURDAY JULY 21

Lecture 3:00 p.m. / Parish Hall, All Saints' Episcopal Church

WEDNESDAY JULY 25

Lecture 3:00 p.m. / Parish Hall, All Saints' Episcopal Church

FRIDAY JULY 27

Symposium 3:00 p.m. / Parish Hall, All Saints' Episcopal Church

SATURDAY JULY 28

Lecture 3:00 p.m. / Parish Hall, All Saints' Episcopal Church



SATURDAY JULY 14

SYMPOSIUM / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

MOZART: THE MAGIC FLUTE

*Moderator, DR. RAYMOND KENDALL
Former Dean, School of the Performing Arts
University of Southern California*

*BRUCE LAMOTT
Bach Festival Harpsichordist
Lecturer in Music, University of California, Davis*

*DAVID HAMMOND
Associate Director, American Conservatory Theater*

WEDNESDAY JULY 18

LECTURE / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

MUSIC OF THE SAN MARCO CATHEDRAL

*DR. WILLIAM MAHRT
Assistant Professor of Music
Stanford University*

FRIDAY JULY 20

SYMPOSIUM / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

MOZART: THE MAGIC FLUTE

*Moderator, DR. RAYMOND KENDALL
Former Dean, School of the Performing Arts
University of Southern California*

*BRUCE LAMOTT
Bach Festival Harpsichordist
Lecturer in Music, University of California, Davis*

*WILLIAM RAMSEY
Professor and Director of Choral Activities,
Stanford University*

SATURDAY JULY 21

SYMPOSIUM / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

BACH: THE PASSION ACCORDING TO ST. JOHN

*DR. RAYMOND KENDALL
Former Dean, School of the Performing Arts
University of Southern California*

WEDNESDAY JULY 25

LECTURE / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

MUSIC OF THE SAN MARCO CATHEDRAL

*DR. WILLIAM MAHRT
Assistant Professor of Music
Stanford University*

FRIDAY JULY 27

SYMPOSIUM / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

MOZART: THE MAGIC FLUTE

*Moderator, DR. RAYMOND KENDALL
Former Dean, School of the Performing Arts
University of Southern California*

*BRUCE LAMOTT
Bach Festival Harpsichordist
Lecturer in Music, University of California, Davis*

*JAMES H. SCHWABACHER, JR.
Former Tenor Soloist, Carmel Bach Festival
President, Merola Fund, San Francisco Opera*

SATURDAY JULY 28

LECTURE / 3 PM PARISH HALL, ALL SAINTS
EPISCOPAL CHURCH

BACH: THE PASSION ACCORDING TO ST. JOHN

*DR. RAYMOND KENDALL
Former Dean, School of the Performing Arts
University of Southern California*

FOR YOUNG LISTENERS

TUESDAY JULY 24

2 PM SUNSET CENTER THEATRE

SCOTT MACCLELLAND, commentator

Music for Brass Ensemble

WILL SUDMEIER, director

Music for Oboe and Harpsichord

RAYMOND DUSTÉ, oboe

MADELINE INGRAM, harpsichord

Songs for Soprano, with Harpsichord

DIANE THOMAS, soprano

BRUCE LAMOTT, harpsichord

Music for the French Horn, with demonstration

ARTHUR KREHBIEL, horn



OBOE II.

W. A. Mozart

Allegro aperto.
Tutti

2

11

28

Solo A 13 Tutti

48

Solo B 15 Fl.pr.

Fl.pr.

1

D Tutti

Solo 12

119

140

170

177

184

rit.

Cad.

8

Tutti

G Tutti

Solo Tutti

Fl.pr.

Solo 16

17

LUCK'S MUSIC LIBRARY 1744 SEMINOLE, DETROIT

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TOWER MUSIC

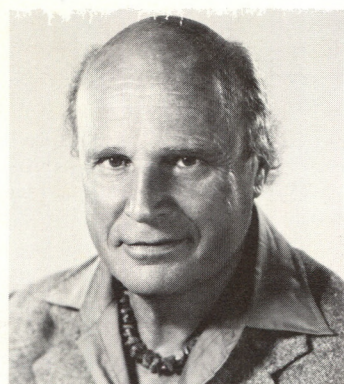
This season's programs will be drawn from the works of J. S. Bach, Des Prés, Dowland, Gabrieli, Locke, Pachelbel, Pezel and other composers of the Baroque Era. These selections will be played by the Brass Choir either from the tower or the upper terrace each evening approximately one half-hour before the concert. The Brass Choir will be co-directed by Charles R. Bubbs, Jr. and Will Sudmeier.

Brass Choir: Charles R. Bubbs, Jr., Edward Haug, Charles Daval, Carole Klein, trumpet: Carlberg Jones, Katie Dennis, horn: Donald Benham, Billy Robinson, Will Sudmeier, trombone.





SOLOISTS & LECTURERS



RICHARD T. ANDREWS
Contrabass

This is the 22nd year that Richard T. Andrews has been principal bassist for the Festival Orchestra. As principal bassist of the San Antonio Symphony, he has also served as program annotator for that

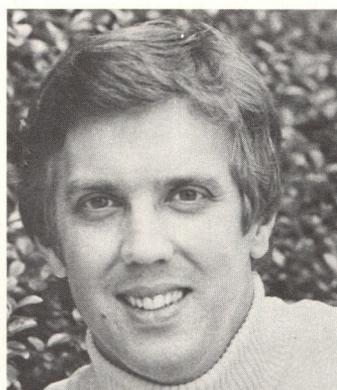
organization. Winner of a four-year scholarship at the Eastman School of Music, Mr. Andrews later played principal bass with the San Diego and North Carolina Symphony orchestras, the Rochester Philharmonic and the National Symphony orchestras before moving to Texas to join the San Antonio Symphony.



ROBERT BERNARD
Bass

Robert Bernard is a music educator as well as a performer. Mr. Bernard spent many years on the Stanford University faculty. He is now teaching privately in studios in Palo Alto and San Francisco and is affiliated with the Pleshakov-Kaneko Institute in Palo Alto. Mr. Bernard is the Vice-President of the San Francisco chapter of the National Association of Teachers of Singing and the Immediate Past State Chairman for Voice of the California Music Teachers' Association. Along with his achievements in academia, he has had extensive experience as a performer in opera, concert, and oratorio. Mr. Bernard has participated in the Carmel Bach Festival for 17 years, is a soloist with the Bach to Mozart Group, and has given highly successful recitals with pianist Adolph Baller, concentrating on lieder by the German Romantic composers. Performances this past season include Sarastro in 40 presentations of Magic Flute with Scholar Opera, the role of Raphael in Haydn's Creation and lieder

recitals of solo and duet repertoire, one of which was televised over Bay Area PBS stations.



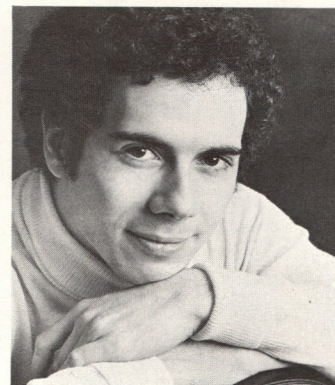
PHILIP BOOTH
Bass

Winner of the 1970 Metropolitan Opera Auditions for the Middle-Atlantic Region, Philip Booth went on to take second place in the Met finals in New York. Immediately thereafter he began a four-year association with the San Francisco Opera. He made his Metropolitan Opera debut as Tomaso in "Un Ballo in Maschera" in 1975, beginning a career in which he has sung more than 40 roles, including Sparafucile, Don Fernando and Truffaldino. He has also sung major roles with other opera companies in the United States and made his European debut in 1973 as Daland in "The Flying Dutchman."

Mr. Booth has appeared as a Bach soloist with the Rochester Bach Festival, the Choral Arts Society of Washington and the Chicago Symphony Orchestra, where he performed the bass arias in the "St. Matthew Passion." He has recorded the title role in Ezra Pound's "Le Testament de Villon" on Fantasy Records and that of Daniel Webster in Virgil Thompson's "The Mother of Us All."

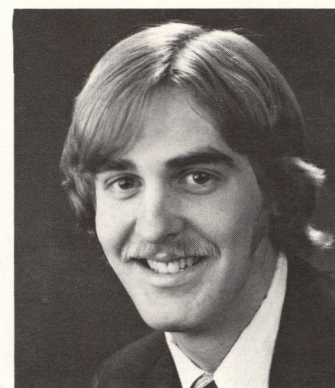
He began his vocal studies after winning a scholarship to the Eastman School of Music, where he came under the tutelage of the late Julius Huehn. After serving in the U.S. Army, where he performed as bass soloist with the U.S. Army Chorus, he

continued vocal studies with Todd Duncan, performing on a regular basis with opera and oratorio groups in the Washington, D.C., area.



PETER COREY
Guitarist

Soon after he began playing guitar at the age of four, Peter Corey began studying with Leonid Bolotine, head of the guitar department at the Mannes College of Music in his native New York. In 1975, he made his New York concert debut in Carnegie Recital Hall as the youngest winner of the Concert Artists Guild competition. He made his London debut in June 1978 at Wigmore Hall and has performed in Mexico and Madrid and at colleges throughout the eastern United States. He has also made several tours with the Joffrey Ballet as guitar soloist.



CHARLES DAVAL
Trumpet

Charles Daval began his studies of the trumpet five years ago when he was a senior at Los Gatos High School. Since then he has earned a bachelor's degree in

music from San Jose State University and has been named principal trumpetist of the Pacific Philharmonic. He has performed with the San Francisco Symphony, San Francisco Opera Company, San Jose Symphony, California Bach Society, Marin Symphony, San Francisco Brass Ensemble, and many of the other leading musical groups in the Central California Coastal region.

He studied with his father, Charles W. Daval, former principal trumpetist of the Carmel Bach Festival and, for the past four years, has been a student of Edward Haug, the Festival's current principal trumpetist. Mr. Daval returns this year for his second Festival appearance.



WILLIAM DOPPMANN

Pianist

Beginning piano lessons at the age of five, William Doppmann continued intensive study at the Cincinnati Conservatory of Music throughout his high school years and had given more than 500 performances by the time he entered college. In 1954, while a sophomore at the University of Michigan, he won both the Walter W. Naumburg Award in New York and the Michaels Memorial Award in Chicago, becoming the only musician ever to have won both these coveted prizes in one season.

Mr. Doppmann appeared as soloist with more than 60 orchestras, performing under the batons of such eminent conductors as Pierre Boulez and Arthur Fiedler. He has made four tours of Europe and was featured guest soloist with the Japan Philharmonic at the 1969 International

Music Festival in Hong Kong. From 1961 to 1973, he was pianist-in-residence and professor of music, first at the University of Iowa and later at the University of Texas.



RAYMOND DUSTÉ

Oboe, Oboe d'amore

San Francisco oboist Raymond Dusté returns for his twenty-fourth season with the Festival. A member of the San Francisco Symphony and the San Francisco Opera orchestras, Mr. Dusté is also director of the Bach to Mozart Chamber Ensemble and the California Wind Quintet. He is a professor at California State University/San Francisco and teaches privately as well as at Stanford University. Mr. Dusté studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. Among his recordings is the Fantasy album, "Fly With the Wind," performed by jazz pianist McCoy Turner and members of the San Francisco Symphony. This is his third year as a clinician with the Summer Music workshops sponsored by the Festival and the Lyceum of the Monterey Peninsula.

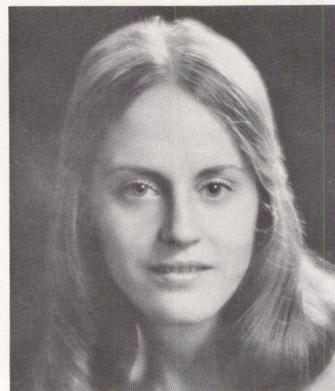
JANET FERGUSON

Flute

Janet Ferguson is principal flutist with the San Antonio Symphony and a member of the music faculty at the University of Texas at San Antonio. For the past two years, she has also been principal flutist and a faculty member at the New Mexico Music Festival at Taos. While still a student, she was twice selected to perform as soloist with the University Chamber

Orchestra of the National Music Camp at Interlochen, Michigan.

Ms. Ferguson won second honorable mention at the first International Flute Competition for Contemporary Music in Royans, France, in 1972 and was guest soloist at the National Flute Association Convention in San Francisco in 1977. She has performed in the more intimate setting



afforded by recitals in Chicago, Rochester, N.Y., San Antonio, Austin, Tex. and Taos, N.M. She received her formal music training at the Eastman School of Music in Rochester, N.Y. and at Northwestern University.



THOMAS HALL

Viola

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been principal violist for the past nine seasons. Professor of Music at Chapman College, he is also Chairman of the Music Department and has taught at the college since 1968. He received his master's and doctoral degrees from the University of Southern California and was violist with the Illinois String Quartet for a number of years. He

appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



THOMAS HARMON

Organ

Described in reviews as "an imaginative stylist" and a "brilliant player (with) great style and conviction," Thomas Harmon is active both as a performer and a scholar, with emphasis in both endeavors on the works of J. S. Bach. He has played and lectured throughout the United States and most of Europe. He has performed with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Los Angeles Master Chorale.

Distinguished conductors with whom he has performed include: Zubin Mehta, Roger Wagner, Lukas Foss, Neville Marriner and Robert Shaw. He has a Ph.D. in music and recently published a book on the registration of Bach's organ works. He has also written several articles on performance practices in the 18th century. He has recorded on the Orion, Varese-Sarabande and Eldorado labels.

He has served both as University Organist and as a member of the historical musicology faculty at UCLA since 1968.

EDWARD HAUG

Trumpet

A specialist in the Baroque trumpet, Edward Haug returns for his twenty-second season with the Festival. A member of the San Francisco Symphony Orchestra, for which he was engaged by Pierre Monteux, Mr. Haug also plays in the San Fran-

cisco Opera Orchestra and is principal trumpeter of the Marin Symphony. He has



taught for many years at the San Francisco Conservatory of Music and now, as part-time resident of the Monterey Peninsula, is a faculty member at the Community School of Music.



**KAAREN
HERR-ERICKSON**
Soprano

First place winner in the 1978 Fresno Philharmonic/Rotary Young Artist Competition, Kaaren Erickson returned the next year and won both the San Francisco District Metropolitan Opera Auditions and the Henry Holt Memorial Auditions. She has participated in three Music Academy of the West summer workshops and performed as soloist with the Diablo Symphony, Sinfonia of Northern California, the Berkeley Promenade, the San Francisco Community Chorus and the Fresno Philharmonic.

Ms. Erickson attended Western Washington University for four years and also studied with Martial Singher.

While studying in Santa Barbara, she performed as soloist with the Pacific Chamber Orchestra, Euterpe Opera Club and the American Youth Symphony.

DAVID HAMMOND
Stage Director

David Hammond's directorial assignments have covered a wide variety of dramatic and operatic productions. As associate director of the American Conservatory Theatre in San Francisco since 1974, he has served as assistant to Allen Fletcher during the successful staging of such works as "Pillars of the Community," "Desire Under the Elms," "The Ruling Class," "Peer Gynt" and "Othello."

Since receiving his bachelor of arts degree (summa cum laude) from Harvard University in 1970, he has served on the faculties of the Juilliard School of Drama and the City Center Acting Company Workshop. He also holds a master of fine arts degree in directing from the Carnegie Tech School of Drama.



MARTHA JANE HOWE
Mezzo-Soprano

Miss Howe, a mezzo-contralto, has studied both here in her native California and in Indiana at the Indiana University Opera School. She was a participant in the 1978 San Diego Opera Center and has appeared with the San Diego Opera Company in Verdi's *Rigoletto*, *Traviata*, Delius' *Village Romeo and Juliet*, and the recent world premiere of Menotti's *La Loca* with Beverly Sills.

Miss Howe has performed in two other world premiere operas; Castelnovo-Tedesco's *The Importance of Being Earnest*, and Lehmann's *Karla*.

Miss Howe is also known for her recital and concert work throughout Southern California. She is presently working on a Master's Degree at the University of Southern California where she has sung with the USC Symphony and the Opera Workshop and participated in a Master Class with Sir Peter Pears.



JAMES HULL
Tenor

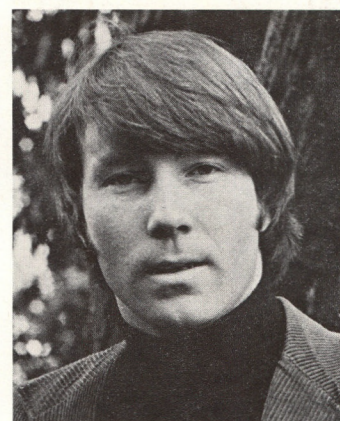
Mr. Hull appears frequently as soloist with the Monterey Peninsula Choral Society. He holds bachelor's and master's degree in music education from Central Washington State College and teaches music in the Monterey schools. This is his 14th year with the Festival.

MADELINE INGRAM
Harpsichord

Artist-in-Residence with the San Mateo County Chamber Music Society, Madeline Ingram has made recent appearances with the Palo Alto Chamber Orchestra and the California Bach Society. She has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York, with the Madrigal Singers and Friends of Early Music, both in New Jersey. She has appeared at the University of Rochester, the Metropolitan Museum of New York and the National Gallery in Wash-

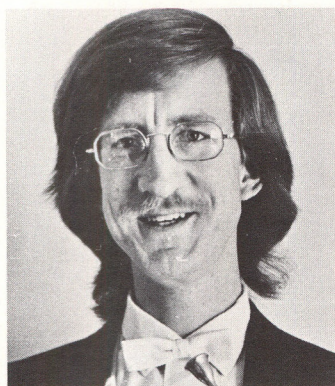


ington, D.C. With degrees from the Eastman School of Music and Western Reserve University, Miss Ingram has taught privately and at music schools including Eastman and Oberlin Conservatory. This is her fourth season with the Festival.



DOUGLAS ISCHAR
Cello

Douglas Ischar has recorded for Orion Records and the Swedish Radio, studied cello with Lawrence Lesser, Gabor Rejto, Edgar Lustgarten, and Joan Dickson. He was principal cellist with the Malmo Symphony Orchestra in Sweden from 1970-1977 and performed as soloist with orchestra and in recital in Sweden, Denmark, England, Ireland and the United States. Mr. Ischar has been a festival participant in Dartington, England; Bolnäs, Sweden; and Tanglewood, Mass. Now a member of the San Francisco Opera Orchestra, he will be principal cellist at the Carmel Bach Festival this summer and will perform at the White Mountain Festival in New Hampshire in August.



CARLBERG JONES

French Horn

After playing bugle in the third grade, trombone in the fourth and an assortment of other instruments in high school, Carlberg Jones started studying French horn in college at San Francisco State. He later attended the Manhattan School of Music in New York, earning both a bachelor's and a master's degree in two years. He also played first horn with the Orquesta Sinfonica del Noroeste in Chihuahua, Mexico for a year and performed with the Monterey County Symphony while stationed at Fort Ord as a serviceman.

He taught horn at Colorado State University for four years and now teaches elementary school instrumental music in the Oakland Public School System.



PEGGY KELLER

Soprano

Peggy Keller graduated from Arizona State University and received her Masters in Voice from University of Arizona in Tucson, where she taught on the voice faculty for two years. She has sung with the Tucson Opera Company and the Tucson Symphony Or-

chestra. A past finalist of the Metropolitan Opera Auditions and San Francisco Opera Auditions, she is currently teaching at the University of Southern California and Loyola-Marymount University and singing with the Orange County Opera Company.



DR. RAYMOND KENDALL

Lecturer

Formerly Dean of the School of Performing Arts at the University of Southern California, and Executive Director of the Young Musicians Foundation of Los Angeles, Dr. Raymond Kendall is now a frequent consultant for the Senior Commission of the Western Association of Schools and Colleges and for the Cultural Presentations Division, International Communication Agency. Dr. Kendall holds graduate degrees from Stanford and Cornell universities and an honorary Mus. Doc. from Occidental College. This is his 15th year as lecturer at the Festival.



ELLEN KERRIGAN

Soprano

For four consecutive years, Ellen Kerrigan was a winner of the San Francisco District Finals of the Metropolitan Opera Auditions and, in 1977,

she was a Western Regional Finalist. As a member of the 1978 Merola Opera Program, she sang the title role in Lucia di Lammermoor, under the direction of Kurt Herbert Adler, and won the Kent Family Award as third place finisher in the Grand Finals of the San Francisco Opera Auditions. Familiar to San Francisco Bay Area audiences for performances of all the soprano roles in the Gilbert and Sullivan operettas, she has appeared in Purcell's The Fairy Queen with the Hartnell College Symphony and as soprano soloist in The Creation with the San Jose Symphonic Choir. Other roles sung by this young lyric-coloratura soprano have included Mimi, Musetta, Norina, Susanna and Marie. Opera companies with which she has performed include Brown Bag Opera, Scholar Opera, West Bay Opera and Opera Piccola.



ARTHUR KREHBIEL

French Horn

Arthur Krehbiel first performed with the Festival in 1957. He returned for a second appearance in 1974, this time as a soloist. Since his return, he performed here each season. He is currently principal horn with the San Francisco Symphony and co-principal horn with the San Francisco Opera Orchestra. For 10 years, he served as principal horn of the Detroit Symphony and appeared as soloist with that organization on many occasions.

He was an instructor of horn and director of the Brass Choir at Wayne State University and a founding member of Metamorphosis, a rock group composed of members of the Detroit Symphony. He

was also a soloist and lecturer at the Third International French Horn Workshop at Indiana University. A frequent Bay Area soloist, he has appeared with the San Francisco Chamber Orchestra, the San Francisco Little Symphony, the Marin Symphony and the San Jose Symphony. He is a member of the faculty of the San Francisco Conservatory of Music and is active as a conductor and chamber music coach.



BRUCE LAMOTT

Harpsichord

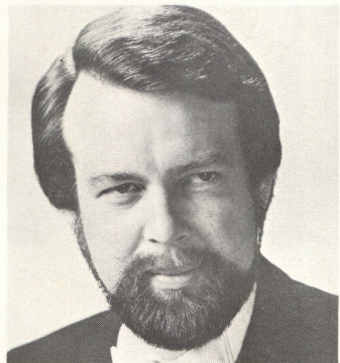
A member of the music faculty at the University of California/Davis, where he teaches music history and directs the university's Early Music Ensemble, Bruce Lamott returns for his sixth season with the Festival. He studied harpsichord at Lewis and Clark College with Edith Kilbick and later with Alan Curtis. Formerly organist at St. Stephen's Episcopal Cathedral in Portland, Oregon, he has been organist and choir director at Trinity Presbyterian Church in San Carlos. He has appeared with the William Hall Chorale, the California Bach Society and the Stanford Chamber Orchestra. While a Ph.D. candidate in musicology at Stanford University, he was music director of the drama department's production of "The Beggar's Opera".

DOUGLAS LAWRENCE

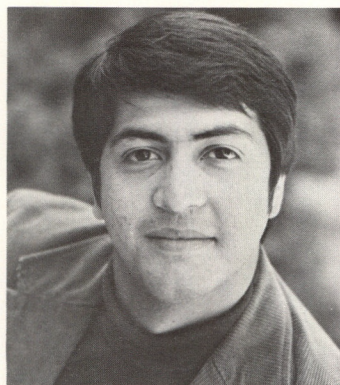
Baritone

This marks the 12th season for baritone Douglas Lawrence at the Carmel Bach Festival. The country's orchestras, operas, and music festivals regularly seek him out. These Festivals have included As-

pen, Tanglewood, Bethlehem Bach Festival, Eugene Summer Festival of Music and others. Mr. Lawrence has performed at major European festivals such as the Schwerzinger Festspiel, and this summer will make his debut at the Salzberg and Berlin Music Festivals. He



has appeared with the operas of San Francisco and San Diego as well as Washington, D.C. Mr. Lawrence recently completed a tour of Japan, Alaska, and Germany with the Bach Collegium of Stuttgart under the direction of Helmut Rilling. Mr. Lawrence records for Angel Records.



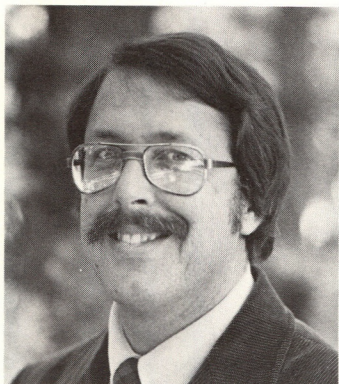
ROBERT LOPEZ

Bass

Among the conductors with whom Robert Lopez has performed are Zubin Mehta, Aaron Copland, Calvin Simons, Carlo Maria Guilini, Roger Wagner and Howard Swan. His operatic repertoire ranges from Porgy to Mefistofeles and from Friar Laurence in Gounod's "Romeo and Juliet" to Don Alfonso in "Cosi fan Tutte."

Mr. Lopez is currently studying with Curt Allen. His former teachers have been Benjamin Jughey, Terry Bowers and John Guarnieri. He was a cash award winner in the Metropolitan Opera

Auditions and first place winner in the 1974 Young Artist of the Future Competitions. He is bass soloist at the First Methodist Church of Glendale, California.



SCOTT MacCLELLAND

Commentator

Music for Young Listeners
For the past six years Scott MacClelland has been classical music director of KWAV/Stereo 96.9 in Monterey. He has been a member of the Monterey County Symphony Board as coordinator of youth activities, organizing and administering in-school demonstration programs presented to fourth and fifth graders throughout the county's public schools. He gives a course on radio at Monterey Peninsula College and is music columnist and critic for the Carmel Pine Cone. In July Mr. MacClelland is teaching a course in World Music for the Lyceum of the Monterey Peninsula to a group of teenage students who will be auditing various concerts and recitals of the Festival.



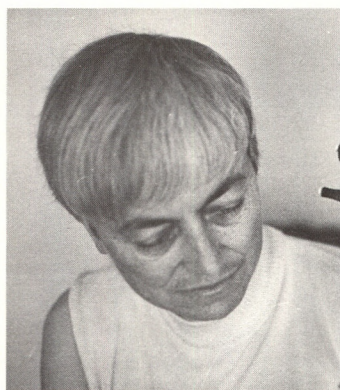
DR. WILLIAM MAHRT

Lecturer

William Mahrt is a performer and scholar of the music of the Middle Ages and of the

Renaissance. A native of Washington state, he studied at Gonzaga University and the University of Washington; he did his doctoral work at Stanford University under the direction of Putnam Aldrich and George Houle, with a dissertation for the Ph.D. degree concerning antiphonal practice in the Masses of Heinrich Isaac. After teaching at Case Western Reserve University in Cleveland and at the Eastman School of Music in Rochester, New York, he returned to Stanford, where he currently is on the faculty of the department of music. He teaches the performance practice of medieval and Renaissance music, and conducts the Stanford Early Music Singers.

He is currently on a research leave with a grant from the Mellon Foundation, preparing a study of the role of rhetoric in the music of the fifteenth century, particularly that of Guillaume Dufay. He is also working on a study of the relation of music and liturgy. His lecture on Vivaldi's sacred music for the Carmel Bach Festival last summer appeared in an expanded form in the journal *Sacred Music*.



SHIRLEY MARCUS

Viola da Gamba

A native of Los Angeles, Shirley Marcus received her musical training first as a violinist, in that city, then at Chicago Musical College and Curtis Institute of Music. The several years following, as a symphony violinist, included two years as assistant concertmaster of the Kansas City Philharmonic, one as assistant in San Antonio, as well as a year in the residence

orchestra of The Hague, Netherlands. During this period she also studied with Dr. D.C. Counis and finished a Bachelor of Music degree at the University of Southern California. In 1956-7 she received a scholarship to study a year in Paris, at the Ecole Normale.

Ms. Marcus has particularly specialized in chamber music, with the Monday Evening Concert series, as a member of the Amati String Quartet, the California Chamber Orchestra. She has played recorder for television and film studios, appeared as gambist with the California Chamber Symphony, Roger Wagner Chorale, and appeared as viola da gamba soloist in performances of the Bach St. John Passion. She has been a member of several early music performance groups; the Renaissance Consort, the Telemann Trio, Ars Musica Trio, Camerata Musicale and Musica Pacifica, and is at present a member of the UCLA Baroque Ensemble. Ms. Marcus is currently teaching at UCLA, Immaculate Heart College, California State University at Northridge.



LINN MAXWELL

Mezzo-Soprano

Linn Maxwell made her professional debut in the world premiere of William Shuman's "Amaryllis" at the Library of Congress Coolidge Festival. Her early solo engagements included performances at Tanglewood, the Aspen Music Festival and with the Pennsylvania Orchestra, the International Bach Society and the New York Choral Society.

Miss Maxwell began her operatic career with the Es-

sen Opera in West Germany, where she remained from 1972 to 1974. Since then, she has sung with such companies as the Netherlands Opera, Santa Fe Opera, San Francisco Opera and the French operas Strashbourg, Lyon and Toulouse. Her symphony engagements have included performances with the Minnesota Orchestra, Seattle Symphony, National Symphony, Brooklyn Philharmonic, Rochester Philharmonic and the American Symphony.

Miss Maxwell holds a bachelor's degree from the University of Maryland and a master's degree from Catholic University of America. She has recorded on the New World and RCA labels.



CATERINA MICIELI

Soprano

Returning for her 13th appearance with the Festival chorale, Caterina Micieli has been serving for the eighth season as a clinician with Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. She has also served as a vocal teacher at Baylor University in Texas and is on the faculty of the Monterey Peninsula Community School of Music. She also teaches at Robert Louis Stevenson School.

Caterina Micieli has performed with Roger Wagner and Robert Shaw and with the Los Angeles Guild Opera. She recently performed with Vahe Aslanian of Hartnell College in the B minor Mass.

MARY-ESTHER NICÓLA

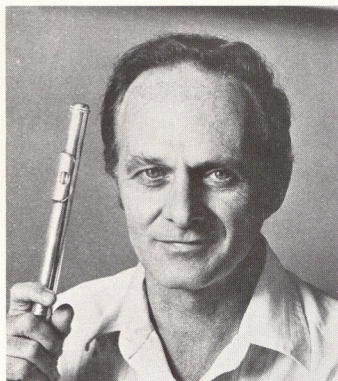
Soprano

Director of a church choral group and soprano soloist at La Jolla Presbyterian Church,

Mary-Esther Nicóla also finds the time to perform frequently in recital and oratorio throughout Southern California. She has been a soloist with San Diego Symphony,



Escondido Oratorio Society, William Hall Chorale, San Diego Music Makers Society, and San Diego Light Opera Association. She is returning for her eighteenth appearance at the Festival.



DONALD PECK

Flute

Principal flutist with the Chicago Symphony Orchestra, Donald Peck has performed with most of the famous conductors of the day, including: Stokowski, Stravinsky, Ormandy, Beecham, Walter, Szell and Hindemith. He came to Chicago at the invitation of Fritz Reiner and, as soloist, he is featured in recordings of the Chicago Symphony on RCA, Deutsche Grammophon, Angel and London labels. He also performs as a member of the Chicago Symphony Chamber Players and the Lydian Trio. He is on the music faculty at DePaul University in Chicago. At the age of 18 he received a scholarship to the Curtis Institute of Music in Philadelphia,

where he studied flute with William Kincaid and ensemble with Marcel Tabuteau. Before joining the Chicago Symphony Orchestra, he played with the National Symphony Orchestra, the Kansas City Symphony and the Santa Fe Opera Orchestra.



HANS PISCHNER

Pianist, Harpsichordist

The musical career of Hans Pischner began in his native Breslau, then a part of Germany. By the time World War II began, he had already established himself as a concert artist and music teacher. Shortly after the end of hostilities, he was appointed musical director of the Academy of Music in Weimar, beginning another career which culminated with his being named Deputy Minister of Culture in 1956.

He has served as director of the German State Opera in East Berlin since 1963, meanwhile resuming his career as a concert artist. He has performed throughout Eastern Europe, both as a soloist and as the musical partner of such artists as Igor Oistrakh, Gustav Schmal, Jean-Pierre Rampal and Janos Liebner. He recorded all of the sonatas written by Bach for violin and harpsichord with violinist David Oistrakh. In 1975 he became president of the New Bach Society of Leipzig.

WILLIAM RAMSEY

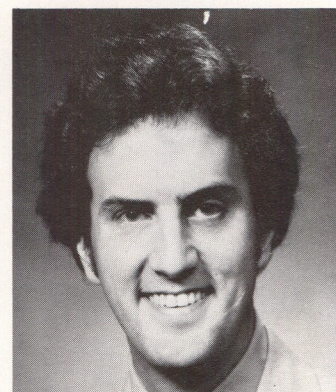
Baritone

Director of Choral Activities at Stanford University, William Ramsey returns for his third season with the Festival. He has appeared as soloist with the California Bach Society, the Monterey County

Symphony, the Robert Shaw and Roger Wagner Chorales, and as a recitalist in this country and abroad. Following his



Carnegie Hall debut he was associated as conductor and soloist with various musical events at Carnegie Hall, Town Hall, the Metropolitan Museum and Lincoln Center. He has been a soloist with the Utah Symphony, the Spokane Symphony and the Conductors Chorus of the American Choral Directors Association. Mr. Ramsey has recorded with Bernstein, Stravinsky and Hindemith and has published frequently in professional music journals.



DALE RICHARD

Tenor

A graduate of Baldwin-Wallace College in Ohio, Dale Richard received his master's degree from the San Francisco Conservatory of Music. Since moving to the San Francisco area a year and a half ago, Mr. Richard has sung with the Lamplighters, appearing in "The Merry Widow," as the Chevalier in Poulenc's "Dialogues of the Carmelites" at the Berkeley Festival of the Spirit, and this past winter as soloist in Bach's Mass in B Minor in

performances with the San Jose Symphony Orchestra and the California Bach Society. In June he appeared with Donald Pippin's Pocket Opera. This is Mr. Richard's second season with the Festival.



DAWN RYKERT

Soprano

In 1972 Dawn Rykert was the recipient of the Modesto Symphony Young Musician Award. One year later she received first place in the National Youth Music Festival in Vienna, resulting in a full scholarship to continue her music studies at California State College Stanislaus in Turlock.

Miss Rykert has distinguished herself in leading roles in *The Medium*, *Hansel and Gretel* and *Trouble in Tahiti* with the Modesto Junior College Opera Theater. With the Modesto Symphony she has appeared as soprano soloist in the Poulenc Gloria and as Susanna in scenes from *The Marriage of Figaro*.



GUSTAV SCHMAHL

Violinist

After performing for a number of years as a successful soloist, Gustav Schmahl elected to further his musical

knowledge by going to Moscow to study with David Oistrakh. He has also studied with Gustav Havemann and Max Strub. He was the 1959 winner of the German Democratic Republic Arts Prize and the 1968 winner of the GDR National Prize. From 1971 to 1973 he was a professor of music at the Carl Maria von Weber College of Music in Dresden.

At present, Professor Schmahl is Director of the Felix Mendelssohn-Bartholdy Hochschule fur Musik in Leipzig. Professor Schmahl has toured throughout Eastern Europe, Sweden, England, Austria, Dubai and the Arab nations of Egypt and Lebanon. He has performed as soloist and chamber musician and on radio and television in his native Germany and abroad.



JAMES H. SCHWABACHER, JR.

Lecturer

James Schwabacher's long-time career has included 14 roles with the San Francisco Opera, appearances with symphony orchestras throughout the United States and frequent performances with Community Concerts at more than seventy-five colleges and universities. He has sung in major festivals throughout this country, including many seasons as the Evangelist in Bach's Passions According to Saint Matthew and Saint John at the Carmel Bach Festival. A past president of the San Francisco Symphony Foundation, Mr. Schwabacher is on its executive committee, is vice president and founder of the San Francisco Spring opera and past president and

executive committee member of the San Francisco Conservatory of Music.



MICHAEL SELLS

Tenor

Michael Sells has performed with many of Southern California's most outstanding musical organizations, including the Los Angeles Philharmonic, the San Diego Symphony, the Pasadena Symphony and the Robert Shaw and Roger Wagner chorales. He has also been featured as soloist with the San Francisco Spring Opera and on the Monday Evening and Bing Concert series.

In addition to his busy concert schedule, Mr. Sells serves as associate professor of music at the University of Southern California. Conductors with whom he has performed include Zubin Mehta, Raymond Leppard, James Levine, Raphael Fruhbeck de Burgos and Lucas Foss.



JAMES STERRETT-BRYANT

Tenor

Before he had any vocal training at all, James Sterrett-Bryant won five first-place awards in the vocal categories of various U.S. Air Force-

sanctioned competitions, during the period when, as a serviceman, he participated as a soloist in chapel services at bases both in the United States and Southeast Asia. He started his formal training in 1970 in the Los Angeles area under the guidance of Dr. Norman Soreng Wright and became active in opera workshops at Los Angeles City College and at the Fairfax Adult School. He received an opera department scholarship for a year of study at the University of Toronto School of Music. In 1976, he attended the first Boris Goldofsky Opera Workshop and studied with Ms. Marni Nixon; won the Robert B. Sampliner Memorial Award as third place finisher in the San Francisco Opera Audition finals, and made his European debut as a soloist with the Camerata of Los Angeles. He currently serves as tenor soloist at the Pilgrims Congregational Church in Pomona, Calif.



CATHERINE STOLTZ

Mezzo-Soprano

Catherine Stoltz earned a Bachelor of Music degree from Chapman College and in 1977 was a district winner in the Metropolitan Opera auditions. In addition to performing throughout Southern California, Miss Stoltz has been on several United States tours, including a twelve week tour with the Roger Wagner Chorale. She has been a featured soloist with such groups as the William Hall Chorale, Roger Wagner Chorale, Occidental College Chorale, Orange Coast College Chorale, Los Angeles Bureau of Music Premiere Chorale and the Mozart Fes-

tival of San Luis Obispo. Returning for her third year at the Carmel Bach Festival, Miss Stoltz was also the alto clinician for the Monterey County Lyceum workshop this year. Presently teaching in Orange County, Miss Stoltz also serves as soloist at the First United Methodist Church of Glendale.



WILL SUDMEIER

Trombone

Will Sudmeier has been playing trombone professionally for 33 years. He has served as principal trombonist with the San Francisco Symphony and was staff trombonist for CBS radio and ABC-TV.

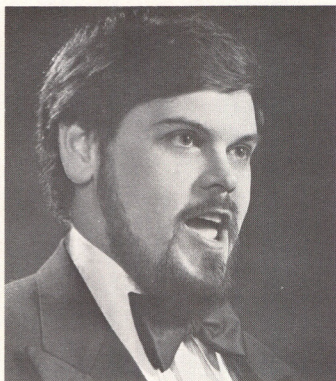
Mr. Sudmeier, a native of Oakland, is currently involved in performing with the San Francisco Civic Light Opera, the Marin Symphony, Spring Opera Theatre of San Francisco, the Bay Bones Trombone Choir and several jazz groups. He has served as a lecturer in music at San Francisco State University for the past 11 years and has published arrangements and transcriptions for the trombone. The Festival's principal trombonist, Mr. Sudmeier returns this year for his third season.

DANA TALLEY

Tenor

In 1978 Dana Talley was a finalist in the Metropolitan Opera National Auditions, won the San Francisco Opera Auditions and the Sullivan Award and was the grant recipient of the National Opera Institute Award. A graduate of Western Washington State College and the Juilliard School, Mr. Talley was originally trained as a baritone. However, after entering

Italy's famed Busseto International Competition in 1977, he emerged as the winner of the special award for Verdi tenor voices.



His recent performances include his Metropolitan Opera debut in the new production of Verdi's *Don Carlo*.



REBECCA TAYLOR

Soprano

Rebecca Taylor is an active recitalist but she has gained most of her recognition as an operatic singer. She holds a master's degree in vocal performance from the University of Texas and, for the past year she has been a part-time teacher of voice at the University of Southern California. Her operatic repertoire includes such roles as Abigail in *The Crucible*, Antonia in *Tales of Hoffmann* and Sophie in *Der Rosenkavalier*. Her performance as First Lady in this summer's Magic Flute marks her first appearance at the Carmel Bach Festival.

DIANE THOMAS

Soprano

Diane Thomas has performed in Bach oratorios with Richard Westenburg and the Master Chorale at the Los Angeles Music Center, with

Keith Clark and the Pacific Chamber Orchestra, with the Long Beach Bach Festival and with Rober Wagner and the University of California/Los Angeles Chorus. Miss Thomas attended George London's master classes at the University of Southern California and received the Los Angeles Music Teachers Association Award. In 1971 she was a finalist in San Fran-



cisco Opera auditions, winning the Arthur Berch Memorial Award and participating in the Merola Opera Program. This is Miss Thomas's sixth appearance with the Festival.



JAN VOLKERT

Cellist

Jan Volkert is principal cellist with the Modesto Symphony and assistant principal with the Marin Symphony. Jan is a member of the Marin Arts Quartet and has performed with the Spring Opera Theatre and the Western and Dollar Opera.

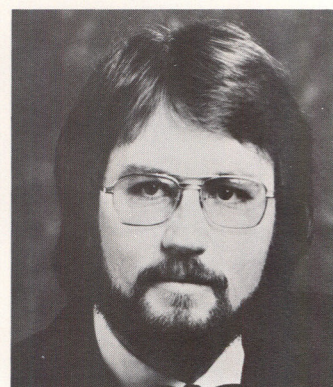
Jan Volkert has studied with Orlanio Cole, Anthony Pini, Laszlo Varga and Margaret Rowell and holds a bachelor of music degree from Dominican College, San Rafael.



MARK VOLKERT

Violin

A member of the Festival Orchestra in 1970 and 1971, Mark Volkert has been assistant concertmaster since 1974. He is a graduate of Stanford University and a student of Stuart Canin. As concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony Mr. Volkert won an audition during his junior year for a chair in the San Francisco Symphony Orchestra. He is now in his seventh year with that orchestra and is assistant principal of the second violin section. In addition, he is concertmaster and soloist with the Inverness Festival Orchestra and the San Francisco Bach Festival Orchestra.



GREGORY WAIT

Tenor

Returning for his ninth Festival, Gregory Wait will join the faculty of Stanford University this fall as Lecturer in Music. He is in great demand as a tenor soloist, and can be heard as featured artist on a recent Crystal Records release "American Contemporary Sacred Music," with the Camerata of Los Angeles.

Mr. Wait has recently concluded seven years as Music Director of the Los Angeles Lutheran Chorale, with whom he conducted over thirty major works for chorus and orchestra. He is a graduate of Chapman College, where he returned to serve as Director of the Concert Choir/Instructor of Voice in 1974.

In addition to his Festival activities, Mr. Wait is well known on the Monterey Peninsula for his participation as a Vocal/Choral clinician at the Lyceum Choral Workshop, to which he also returned this year.



SUSAN WILLOUGHBY

Bassoon

Susan Willoughby, a Festival participant from 1970 to 1974, returned in 1978 as principal bassoonist. She received her bachelor's degree from the Curtis Institute of Music, Philadelphia, and studied with Thom de Klerk of the Concertgebouw Orchestra as a Fulbright Scholar in the Netherlands. She received her master's degree from Stanford University where she is currently employed as lecturer in bassoon and is completing her doctoral degree in music of the Renaissance and Baroque periods. Miss Willoughby has been principal bassoonist with the Israel Philharmonic Orchestra, the Baltimore Symphony and the Chamber Symphony of Philadelphia. She has performed for two seasons with the San Francisco Symphony and has been principal bassoonist with the San Jose and Oakland symphonies.



KATY WOLFF

Soprano

Earning her bachelor's degree in voice performance from the University of Southern California, where she studied with William Vennard and Gwendolyn Koldovsky, Katy Wolff later taught voice and piano at the Peninsula Conservatory of Music in Burlingame. She was a soloist at the 1975 Cranbrook Festival with the Detroit Symphony and the Kenneth Jewell Chorale. While in Detroit she also sang the soprano solos in Verdi's "Requiem" and studied with tenor Richard Conrad. Since returning to the Los Angeles area in 1976 Miss Wolff has frequently performed with the Valley Youth Symphony. This is her third season with the Festival.

43rd CARMEL BACH FESTIVAL JULY 11th TO 27th 1980



THE LYCEUM SUMMER MUSIC WORKSHOPS

For many students, summer vacation is a time for sunshine and leisure. But for the participants in the summer choral and instrumental workshops, co-sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, summer becomes a dream come true. Under the inspiring directorship of Maestro Sandor Salgo, music students from the Monterey Peninsula, Salinas, and a few from out of state who are able to stay with local friends, had the opportunity of attending the choral and instrumental workshops where in three weeks time they had the chance to read more music than in an entire school year. They have received instruction in music theory and history, ensemble singing and playing, private lessons, sectional rehearsals and conducting. They have read, played and sung scores from the Festival Program as well as many other forms of music. Chosen at spring auditions for their natural abilities and outstanding talent, rather than level of experience, these young musicians spent about 27 hours each week with professional musicians who devoted their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the Wayfarer from June 18 through July 5. The Instrumental Workshop, under the direction of Mr. Fred Schlichting from Tacoma, Washington, met at All Saints' Episcopal

Church from June 18 through July 6.

These workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), The Bing Crosby Youth Fund, The David and Lucile Packard Foundation, 39 Craftsmen of Monterey County, and a number of individual donors and various service clubs on the Monterey Peninsula. These contributions also make it possible for the Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted, talented and highly motivated young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. They make possible an offering this past year of over 218 seminars and workshops with an enrollment of over 2,000 students. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.



LYCEUM OF THE MONTEREY PENINSULA AND THE CARMEL BACH FESTIVAL

Sandor Salgo,
Executive Director

SUMMER CHORAL WORKSHOP

June 18-July 5, 1979

Priscilla Salgo, Director

INSTRUCTORS: Caterina Micieli, *Soprano*; Catherine Stoltz, *Alto*; Gregory Wait, *Tenor*; Craig Jessop, *Bass*; Accompanist, Arline Arriveé.

Students

Victoria D'Amelio, *Soprano*
Columba Ashurst, *Soprano*
John Bradley, *Tenor*
Theresa Brady, *Soprano*
Mark Burroughs, *Tenor*
Nilufer Cicin, *Soprano*
Scott Clegg, *Baritone*
Diane Cunningham, *Alto*
Craig Custer, *Bass*
Mona Davi, *Soprano*
Peter De Weese, *Baritone*
Marty Eshoff, *Baritone*
Katie Forbes, *Soprano*
Catherine Grass, *Alto*
Jeffrey Haas, *Bass*
Laura Kafka, *Soprano*

Lynnie Kramer, *Alto*
Therese Lee, *Soprano*
Paige Levitt, *Soprano*
John Lo Manto, *Tenor*
Kate Mahaney, *Soprano*
Cynthia McArthur, *Alto*
Judy Nicita, *Soprano*
Raymond Nightengale, *Tenor*
Cindy Norstrum, *Alto*
Kerry O'Hara, *Soprano*
Debbie Peters, *Soprano*
Shannon Pierce, *Bass*
Sandy Sandoval, *Alto*
Gilbert Santiago, *Tenor*
Malcolm Smith, *Baritone*
Jennifer Trahan, *Soprano*
Teresa Walker, *Alto*
Toni Williams, *Soprano*

SUMMER INSTRUMENTAL WORKSHOP

June 18-July 6, 1979

Fred Schlichting, Director

INSTRUCTORS: Marilyn Robinson Sevilla, *Strings*; Fidel Sevilla, *Strings*; Shirley Douty, *Strings (Cello)*; Carole Klein, *Brass*; Bonnie Williams, *Woodwinds*; Bruce Lamott, *Theory*.

Students

Mark Angel, *Trumpet*
Alan Arriveé, *Cello*
Beri Ashurst, *Violin*
Jennifer Banks, *Cello*
David Bayes, *Trumpet*
Laura Lee Burket, *Oboe*
Stephanie Butzlaff, *Violin*
Sandra Carrick, *Violin*
Scott Chamblis, *String Bass*
Donald Dally, *Trombone*
Bill de Lay, *Cello*
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Ron Edwards, *Trumpet*
Jeanne Marie Goodrich, *Violin*
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Edmund Paik, *Violin*
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Tal Parsons, *Flute*
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David Seid, *Cello*
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HISTORICAL INSTRUMENTS

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments; some of them made by early instrument makers; others are modern reproductions.

Descriptions have been provided by the artists who play these instruments and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

HARPSICORD (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass. Anonymous donor.

Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

HARPSICORD (Carmel Bach Festival). Made by Wittmayer in Gartenburg,

Germany. Bequeathed by Mrs. Helen Fuller.

One manual; one 8', one 4', one lute (buff) stop.

HARPSICORD (Madeline Ingram). Made in 1972 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th-century harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

HARPSICHORD (Bruce Lamott). Built in 1968 by Richard Merz; rebuilt in 1975 by Herbert Myers. Copy of a French instrument of the mid-18th century.

Two manuals; two 8', one 4', one lute (buff) stop; all stops hand-operated.

OBOE D'AMORE (Raymond Duste). Modern reproduction by Marigaux in France, 1967.

OBOE D'AMORE (Raymond Duste). Modern reproduction by Loree in Paris, France, 1972.

OBOE D'AMORE (Jean Stevens). Modern reproduction by Loree in Paris, France, 1974.

ORGANO DI LEGNO (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedeckt 8', Rohrflöte 4' and Principal 2'. The two lower octaves of the Gedeckt 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement).

VIOLA (Thomas Hall). Northern Italian instrument, 18th century; maker unknown.

VIOLA DA GAMBA (Shirley Marcus). Made by Peter Romborts in Holland, 1708.

VIOLA DA GAMBA (Frank Traficante). A modern reproduction made by Dietrich Kessler, 1978.

VIOLA DA GAMBA (Lesesne van Antwerp). Modern reproduction made by Hans Benning, Studio City, California.

VIOLIN (Gustav Schmah). Giovanni Paolo Maggini (1581-1632).

VIOLIN (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

ACKNOWLEDGMENTS

The Carmel Bach Festival, Inc. wishes to express its deepest appreciation to the following organizations and individuals: to All Saints' Episcopal Church, Carmel Mission Basilica, Church of the Wayfarer, Bethlehem Lutheran Church, First Presbyterian Church of Hollywood, Santa Catalina School.

To the City of Carmel; Richard Tyler, director of Sunset Cultural Center; the Rev. David Hill, Msgr. Edward MacMahon, the Rev. Paul Woudenberg, the Rev. Theodore Iverson; to the Carmel Pine Cone & Carmel Valley Outlook, Monterey Peninsula Review, Monterey Peninsula Herald, San Francisco Chronicle, San Francisco Examiner, Oakland Tribune, San Jose Mercury & News, Palo Alto Times, Los Angeles Times, Sacramento Bee, This Month, Centerstage; Mr.

& Mrs. Albert Eisner, Key Magazine, to stations KAZU, KFAC, KKHI, KMBY, KRML, KUSF, KUSP, KWAV, KMST-TV.

To American Guild of Musical Artists, Musicians Association of Monterey County (AFM Local 616); to Carmel Art Association, Carmel Business Association, Carmel Fire Department, Carmel Police Department; to Monterey County Symphony Association, Carmel Music Society; to Carmel Board of Education and School of Adult Education, Girl Scouts Monterey Bay Council, Monterey Peninsula College; to Highlands Inn Mediterranean Market, Monte Mart, Inc. (Carmel), Safeway Stores (Carmel), Studio Art Supplies, Graham Graphics, Herald Printers, Carmel Music, Wishart's Bakery, Lee Printing, Cypress Inn, Monte Verde Inn, The Green Lantern, Miller Carpets.

To Dr. Kurt Herbert Adler, William Waters, Mrs. James Borovilos, Craig Bowen, Brad Gardner, Marion Engstrom, Leonard Garcia, Carl J. Kirtz, Scott MacClelland, Lilli Selvig, Thomas Schultze, Haymo Taeuber, Ida Kattenburg, Mrs. Frank de Bellis, Fidel Sevilla, Joseph P. Lawrence.

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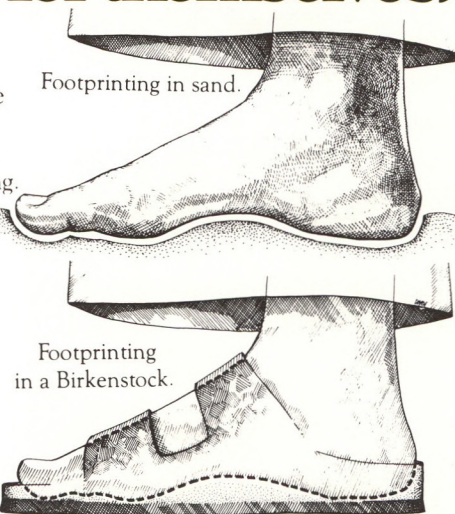
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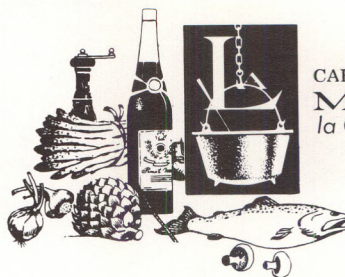
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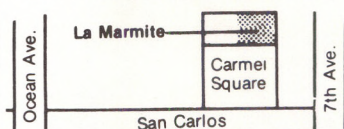


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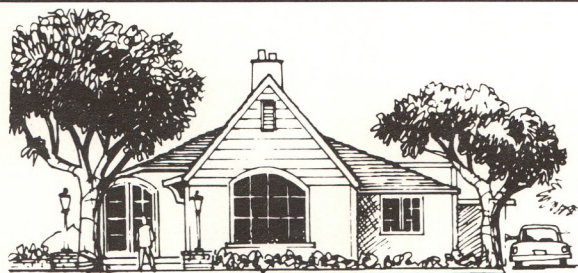
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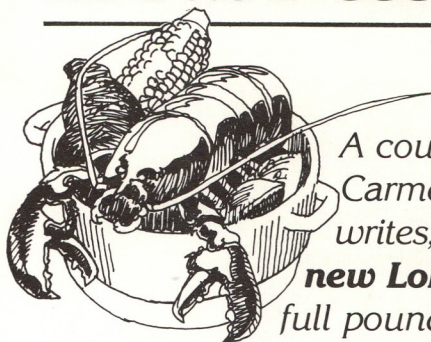
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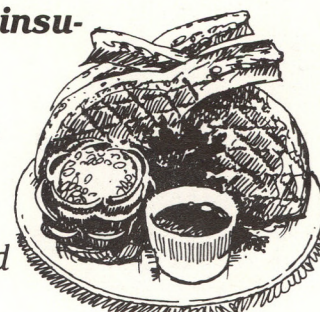
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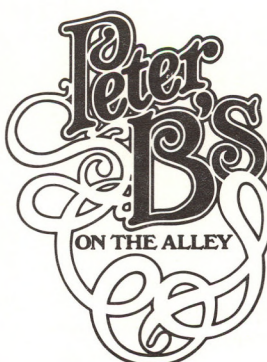


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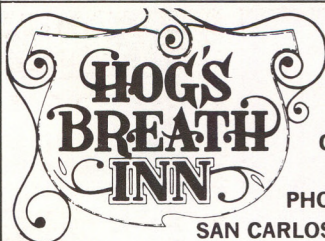


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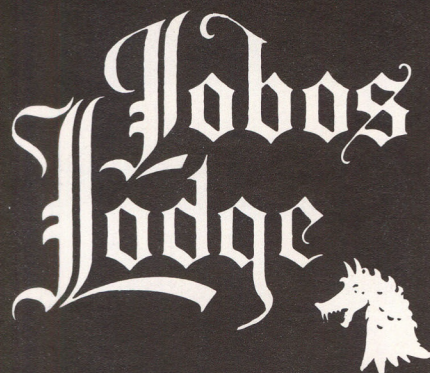


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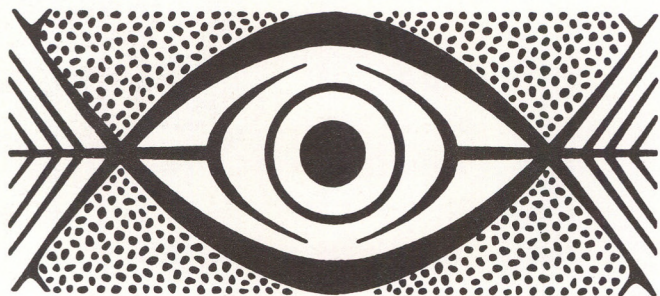
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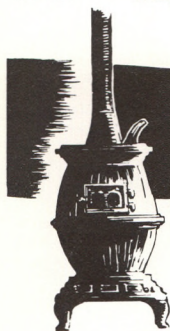




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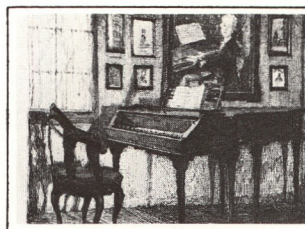
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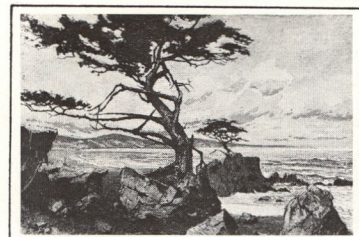
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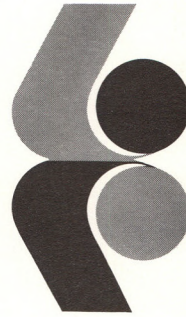


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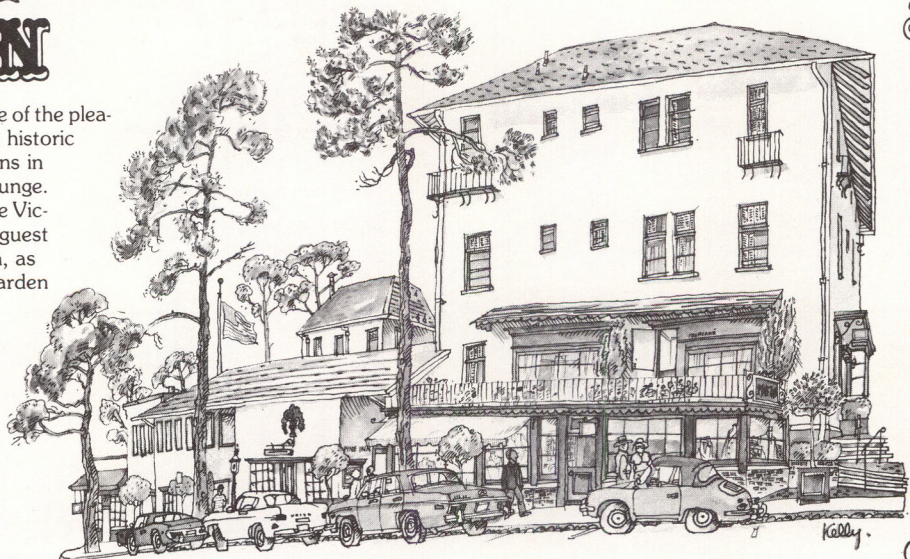
The **PINE** is more than an **INN**

To "Dine at the Pine" is only one of the pleasures that await you at Carmel's historic Pine Inn. Enjoy refreshing libations in the intimacy of the Red Parlor Lounge. Stay for the night, if you like, in the Victorian splendor of a Pine Inn guest room. Enjoy breakfast and lunch, as well as dinner, in the charming Garden Room or the cheerful Gazeboe.

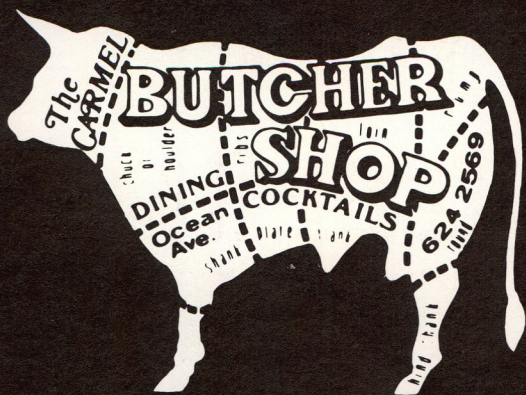
Discover, as you wander thru our flower-bedecked courtyard, that the Pine Inn is a "Little Carmel" in itself, nestled in the heart of the Village.

Browse and shop in quality stores where you can find:
• ladies' clothing • men's clothing
• art galleries • antiques • gifts •
• Oriental arts • jewelry.

Stop by — and linger awhile.
You'll be glad you did.



THE PINE INN • Ocean Avenue between Lincoln and Monte Verde • Carmel-by-the-Sea



"Let me give you a good steer"
to The Carmel Butcher Shop, for gourmet foods
and friendly service in the Old Carmel manner.

Carmel's original Prime Rib house
USDA Prime & Choice meats, local sea foods

DINNER: Weekdays from 5. Sundays from 4.

COCKTAILS: 2 P.M. 'til 2 A.M. Daily

LATE MENU: Weekdays from 10:30

OCEAN AVE. NR DOLORES, CARMEL 624-2569

Paintings • Graphics • Batiks



"Mid-January"

Gordon Mortensen



DOLORES BETWEEN OCEAN AND 7TH
P.O. BOX 5493 • CARMEL, CALIFORNIA 93921
(408) 624-3448



BRANDENBURG CONCERTI *Newman Ensemble*

BRANDENBURG #3 *Zukerman*

CONCERTO FOR VIOLIN *Francescatti*

CARMEL MUSIC

Dolores & 6th 624-9695



**ALAN H. CORDAN
CAPITAL ANALYSTS INC.**

P.O. BOX 449
SPRUANCE ROAD
PEBBLE BEACH, CA 93953
(408) 625-1964

SUITE 2600
650 CALIFORNIA STREET
SAN FRANCISCO, CA 94108
(415) 434-1200

WHO ARE WE?

Capital Analysts Incorporated is a group of national specialists working in the areas of tax law and finance. Since 1964, we have worked predominantly with high income business owners, professionals and executives on a broad range of financial problems.

WHAT DO WE DO?

1. Reduce income tax, both personal & corporate. (OBJECTIVE: \$8,000.00 personal tax limit.)
2. Maximize asset accumulation.
3. Shift the burden of specific personal expenses to the corporation on a tax deductible basis.
4. Develop strategies to maximize corporate investments for your family's estate planning.
5. Reduce estate costs to the lowest possible level. (Savings of 15 to 20% of net worth are typical.)



*Delightful
Fabrics
from
Near
and
Far*

**100% Pure Camel Hair
Imported Cottons**

**Silks • Cashmere • Tweeds
Ultrasuede**

Fabric and Couture

Kazuko's

625-1855

**7th Between Lincoln & Monte Verde
Daily 9 to 5 Sun. 12 to 4 Carmel**

a view from our terrace...



One of the great dining experiences for visitor and native alike. An outstanding Restaurant in the heart of Big Sur Country just 26 miles south of Carmel on Highway One. Spectacular views of ocean and mountains. There's also a small Inn devoted to comfort and casual elegance, a Store with unique gift ideas. Lunch from 11 to 4 pm, Dinner from 5 to 11 pm, every day of the year. Reservations recommended: 1-667-2331.

**VENTANA
BIG SUR**



Coast Gallery

BIG SUR

**EXHIBITING THE CAREFULLY
SELECTED WORKS OF OVER
SEVENTY FIVE BIG SUR ARTISTS
AND COASTAL CRAFTSMEN**

Robin Coventry, one of the many fine artists exhibiting at the Coast Gallery, has caught the atmosphere of the gallery perfectly in this drawing. Nestled into the side of a mountain, on a truly spectacular coastline, it is a magnificent setting for the many fine art objects displayed within. Henry Miller's lithographs and serigraphs are featured in a year long exhibition of his works. The sculptured animals of Loet Vanderveen and the bronze figures of James Hunolt compliment the unusual Neanderthal Furniture designed by Ken Green. Gary Koeppel's old world candles and holders are surrounded by unique hanging pots and windchimes for your garden. The fine handcrafted jewelry of Douglas May and Muriel Jenny are displayed amidst exotic hardwood boxes by Dean Santner and Fred Buss, along with sculptures by Frank Lloyd Wright and Gordon Newell. There is much more, unusual things for your home or yourself, which will make the Coast Gallery an experience you will never forget.

**OPEN 9-5 DAILY
667-2301**

Coast Gallery

**Located on Highway One, Big Sur, California
33 miles South of Carmel, 50 miles North of Hearst Castle
3 miles South of Ventana and Nepenthe**



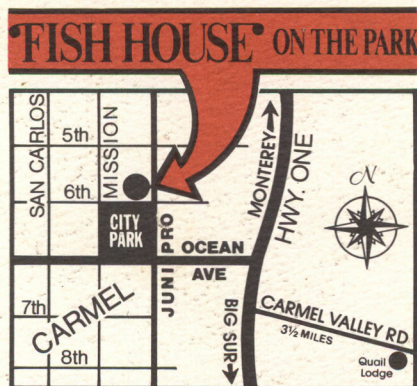
Lunch on our roof...

Enjoy leisurely alfresco dining on our beautiful flower bedecked roof garden overlooking the park. Luncheon and cocktails served until 5 P.M.

Fresh locally caught fish and important seafood delicacies are featured in addition to other savory continental beef and poultry entrees.

The fine wines of Monterey County are offered in addition to a wide selection of domestic and imported labels.

An outstanding dinner menu awaits you from 6 P.M. every day of the week.



Junipero and 6th Ave., Carmel, CA For reservations (408) 625-1766
Cocktails and lunch every day from 11:30 A.M. — and through the afternoon until 5 P.M. Dinner is served from 6 P.M. until closing.

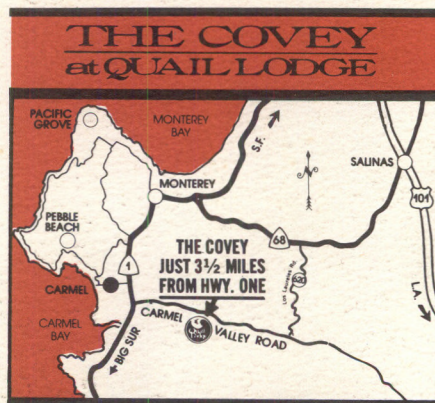


Dinner by our lake...

The Covey Restaurant at Quail Lodge is ideal for a romantic relaxing evening. You'll find an air of comfortable elegance in this uncrowded country setting.

There are lush garden walk-ways, a sparkling lake and the finest continental cuisine, all freshly prepared, that you have ever experienced.

The Covey is easy to reach and parking is absolutely no problem. Plan now to make dining at The Covey one of your most memorable evenings out.



At Quail Lodge only 3 1/2 miles from Hwy. One on Carmel Valley Road
Cocktails from 5 P.M. Dinner from 6:30 every evening.
Jackets required. Reservations necessary Call (408) 624-1581

One of only 9 resort hotels in the U.S. to receive Mobil's 5-Star Award and AAA's Highest 5-Diamond Award.

